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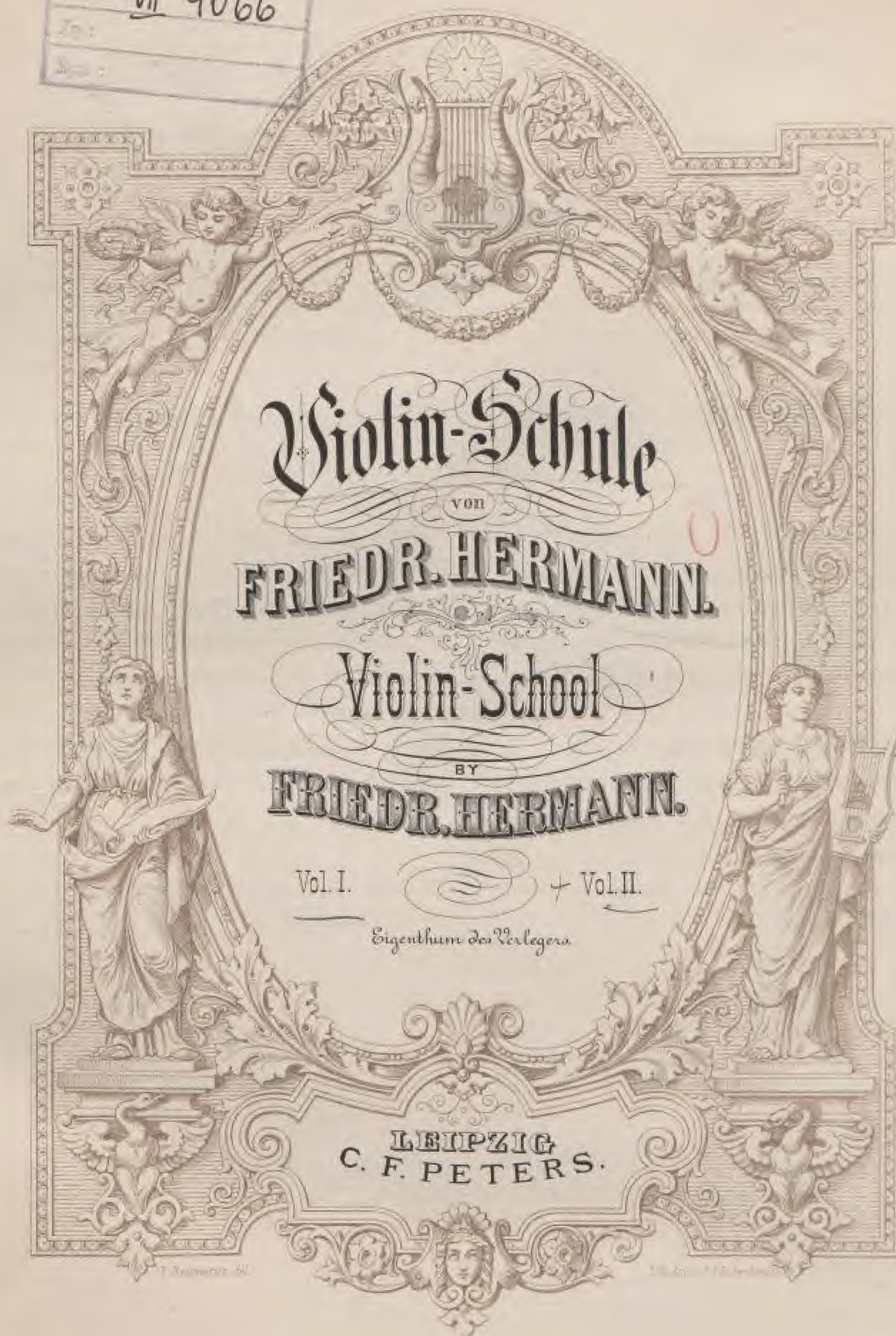
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W. H. Heilmann



Vorwort.

Mit der Veröffentlichung des vorliegenden Unterrichts-Materials, angesammelt während langjähriger Thätigkeit als Lehrer am Königlichen Conservatorium in Leipzig, beabsichtigt der Autor einen praktischen Beitrag für den Violin-Unterricht darzubieten.

Sämmtliche Uebungen und Stücke sind für eine Violine allein componirt, damit der Schüler während des Spielens von dem Lehrer beobachtet werden kann.

Preface.

With the publication of the following materials, collected during a period of many years as teacher in the Royal Conservatory of Music in Leipzig, the author has the intention to offer a practical contribution to violin-tuition.

All pieces and exercises are composed for one violin alone, because it is necessary that the scholar is observed by the teacher during the playing.



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ERSTER THEIL.

ABTHEILUNG I.

Zum Beginn des Unterrichts.

Uebungen für Bogenstriche auf den leeren Saiten und für den Gebrauch der Finger. Die leichtesten Stricharten und kleine Stücke in den leichtesten Tonarten.

Leere Saiten.

▢ = Herunterstrich.

▣ = Hinaufstrich.

(Sämmtliche Uebungen sind langsam und mit der ganzen Länge des Bogens zu spielen.)

FIRST PART.

DIVISION I.

For the commencement of tuition.

Exercises for the bow on the open strings and for the use of the fingers. The easiest bowings and little pieces in the easiest keys.

Open strings.

▢ = Down-bow.

▣ = Up-bow.

All exercises are to be played slowly and with the whole length of the bow.

1.

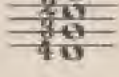
2.

3.

4.

5.

Gebrauch der Finger.

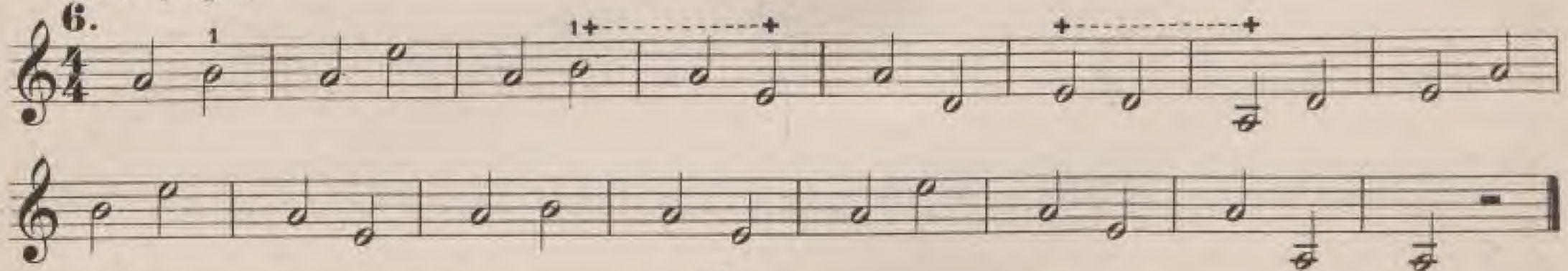
Probe für die richtige Haltung der linken Hand: 
(den 1^{sten} Finger dicht an den Sattel legen.)



+-----+ = Für gleichartiges Aufsetzen eines Fingers auf verschiedenen Saiten.

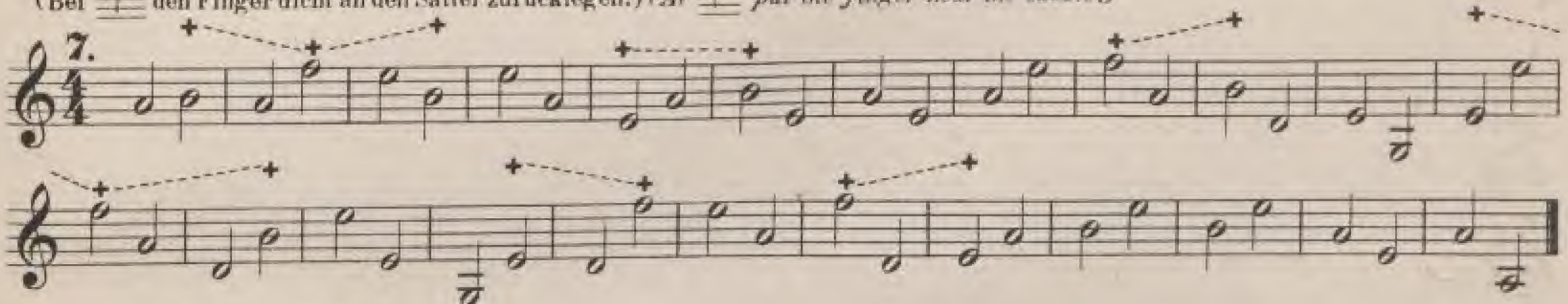
+-----+ = Für ungleichartiges Aufsetzen.

Erster Finger.

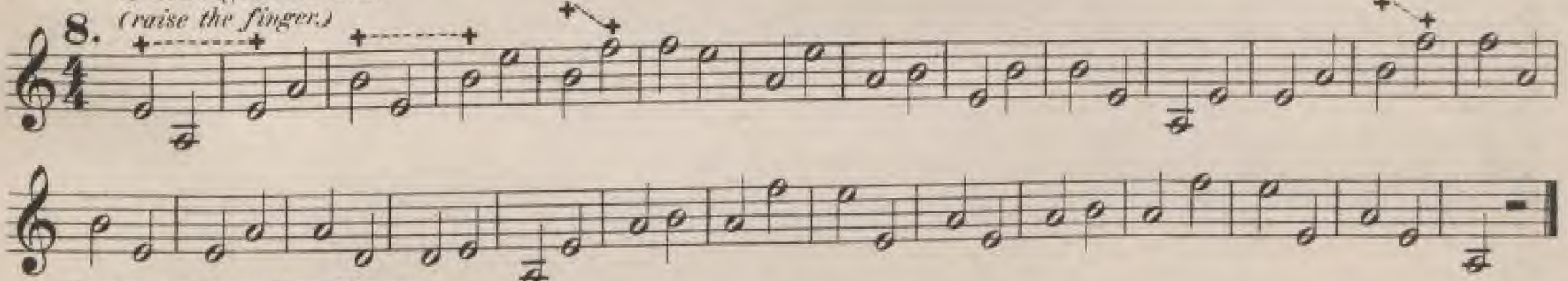
First finger.



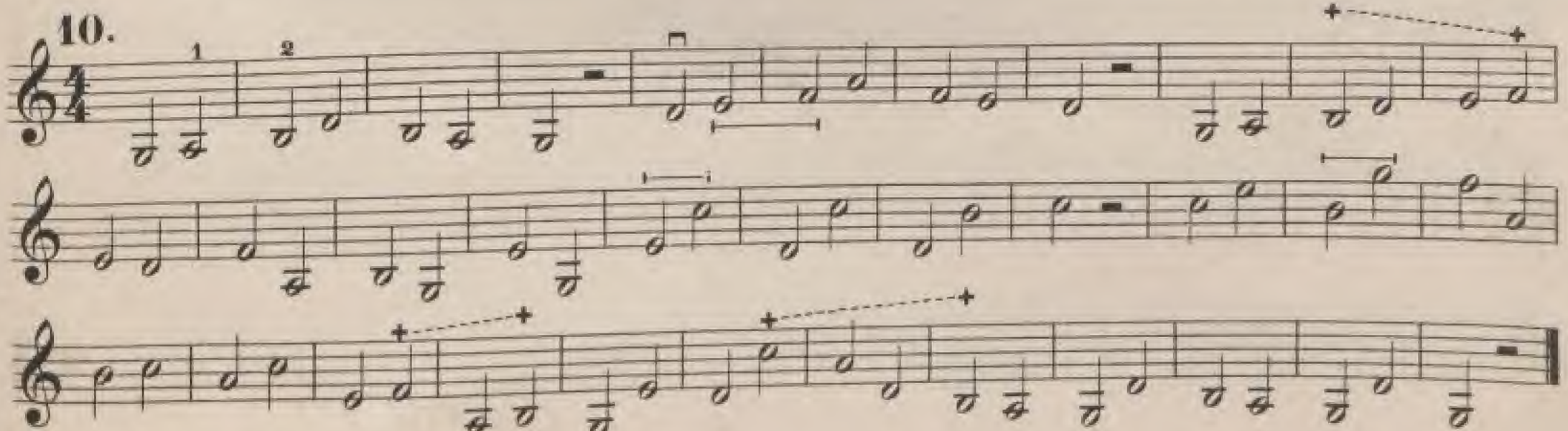
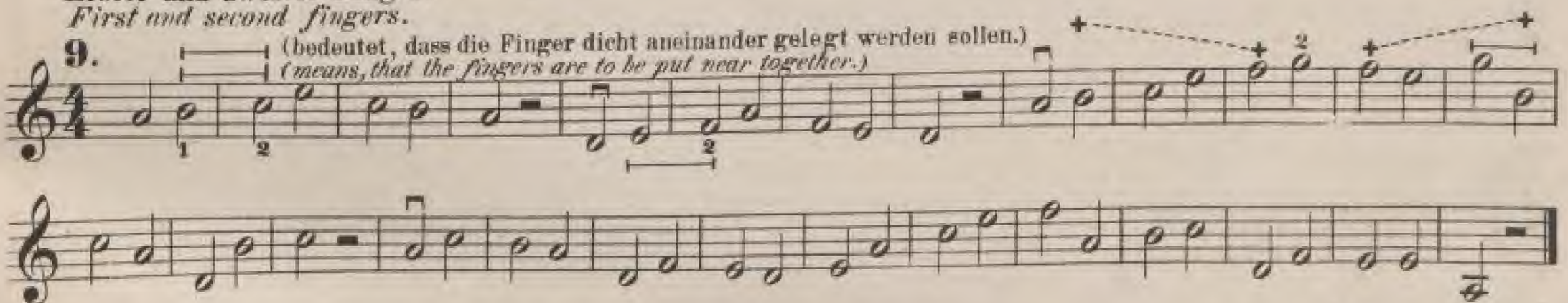
(Bei  den Finger dicht an den Sattel zurücklegen.) (At  put the finger near the saddle.)



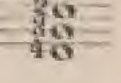
(Den Finger aufheben.)
(raise the finger.)



Erster und zweiter Finger.
First and second fingers.

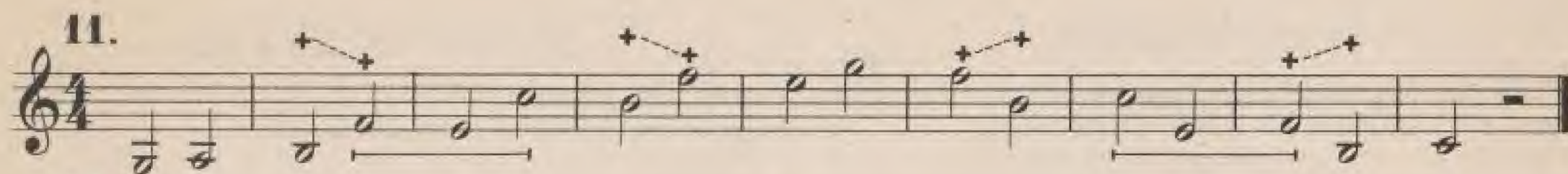



Use of the fingers.

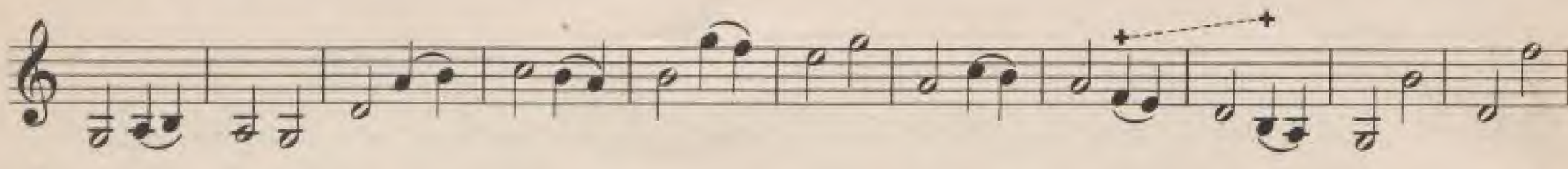
Test for the correct holding of the left hand: 
(put the 1st finger near the saddle.)

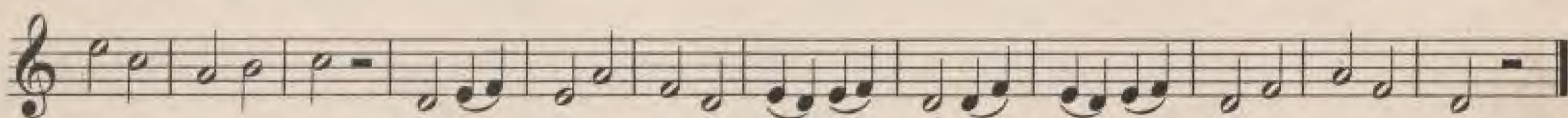
+-----+ = For putting the fingers equally on different strings.

+-----+ = For putting them on unequally.

11. 

12. 



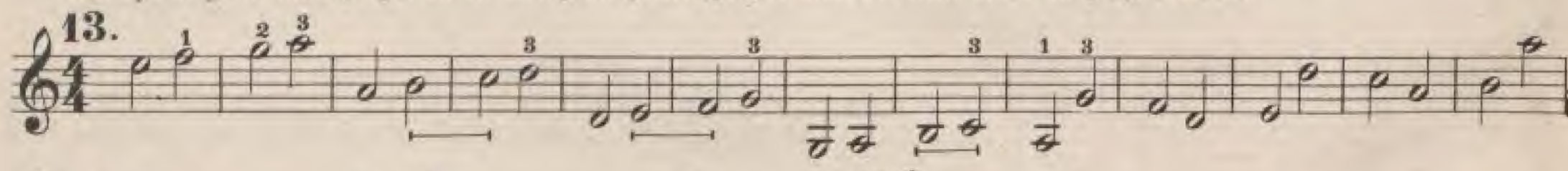


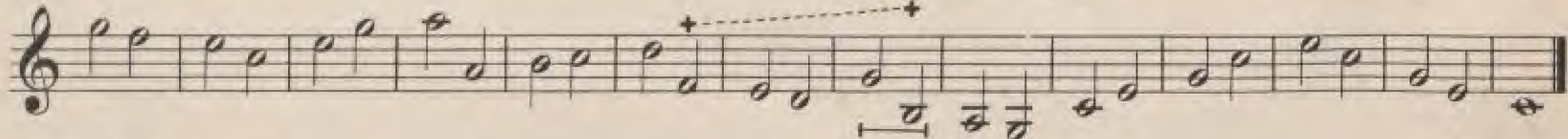
Erster, zweiter und dritter Finger.

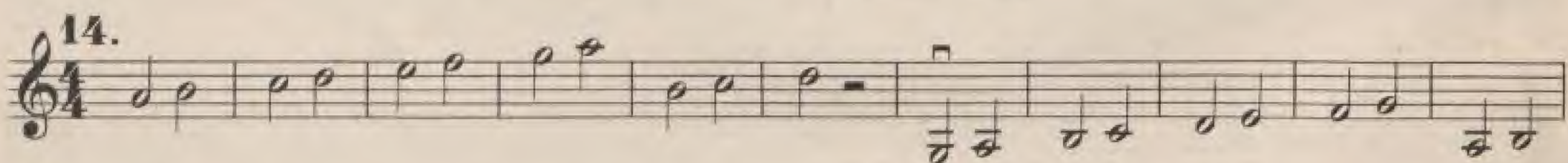
First, second and third fingers.

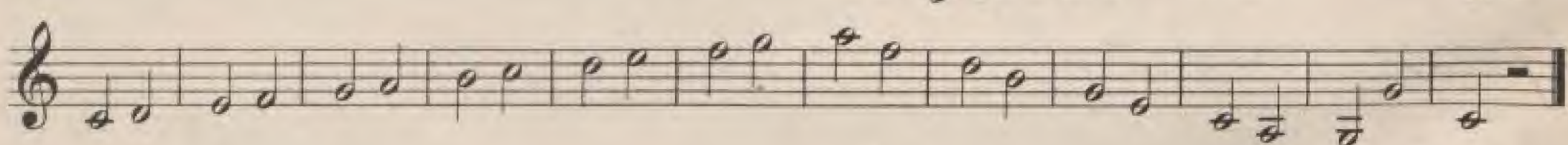
(Bei dem Aufsetzen des dritten Fingers darf der vierte Finger nicht unter das Griffbrett kommen.)

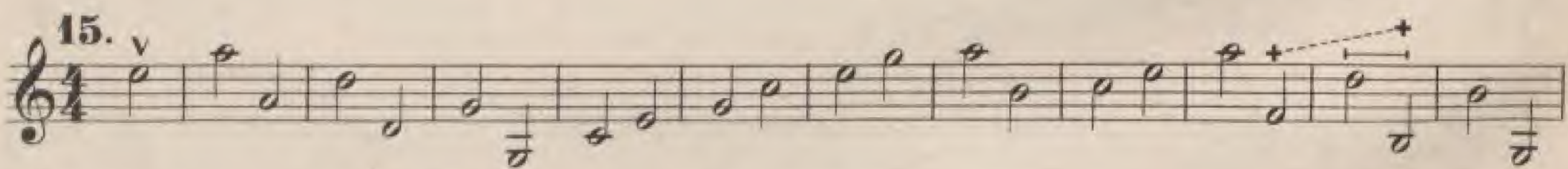
(When putting the third finger on the string the fourth finger must not come under the fingerboard.)


13. 

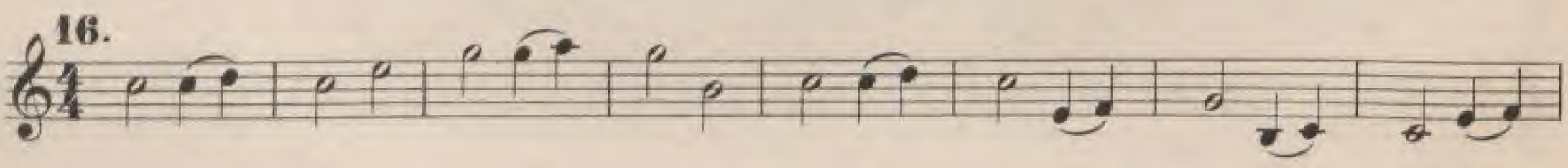


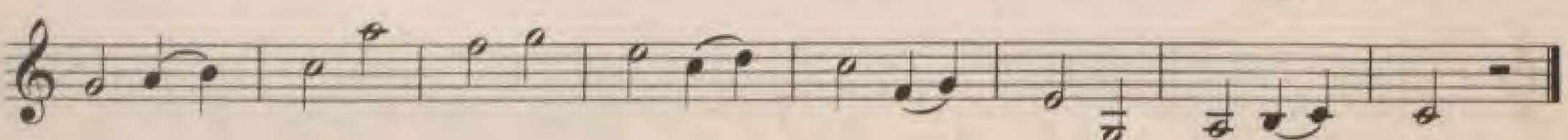
14. 



15. 



16. 



Gebrauch des vierten Fingers.

Derselbe muss bei dem Aufsetzen des dritten Fingers so viel als möglich gestreckt bleiben und darf niemals unter das Griffbrett kommen.

Das Zeichen o—o ist hierfür angegeben.

Use of the fourth finger.

This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.

The mark o—o signifies this.

17.

18.

19.

20.

21.

NB. 1. Finger
zurücklegen.
Put the 1st
finger back.

22.

[illegible]

23.

NB. 1. Finger zurückl.
1st finger back.

24.

F. zurückl.
Finger back.

25. Finger Raise the
aufheben. finger.

The musical score for exercise 25 consists of two staves. The top staff begins with a treble clef and a 4/4 time signature. It contains a series of notes with various fingerings indicated by numbers 1, 2, 3, 4, and 0. A dashed line with a '+' sign connects a note on the second staff to a note on the first staff. The bottom staff also begins with a treble clef and a 4/4 time signature. It contains a series of notes with various fingerings indicated by numbers 1, 2, 3, 4, and 0. A dashed line with a '+' sign connects a note on the first staff to a note on the second staff. The exercise concludes with a double bar line.

26.

4/4

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in 4/4 time. The key signature has one sharp (F#). The melody is written on the top staff, and the bass line is on the bottom staff. The piece is marked with a '27.' at the beginning. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink on aged paper.

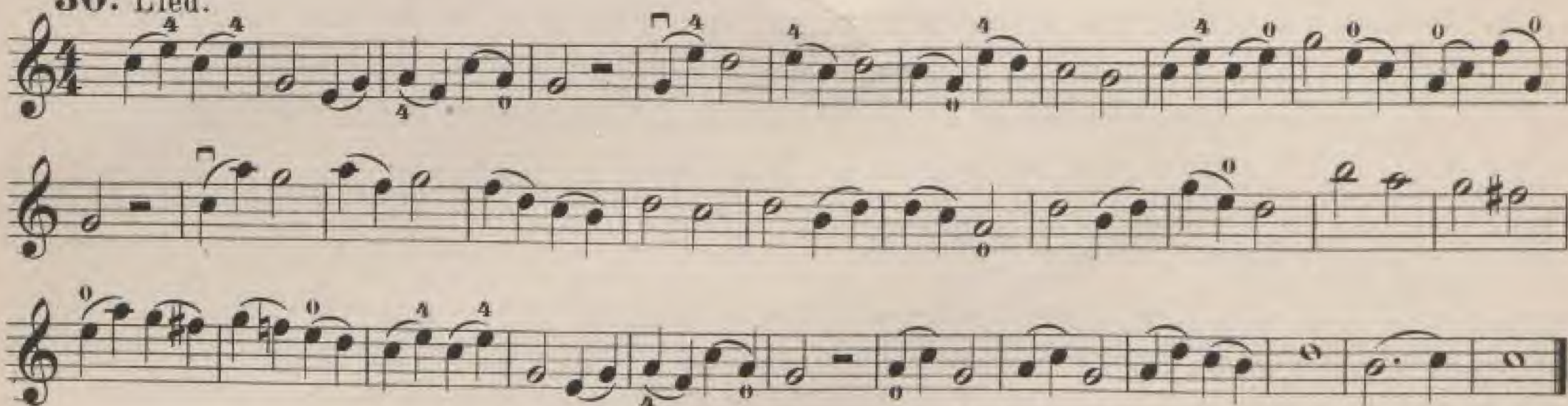
28.

Exercise 28, Op. 101, No. 28. The score is in 2/4 time and consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, often beamed together, with various ornaments (circles with dots) and slurs. A dashed line with a plus sign connects two notes in the first staff. The second staff continues the melody and includes a double bar line at the end.

29. Lied.



30. Lied.



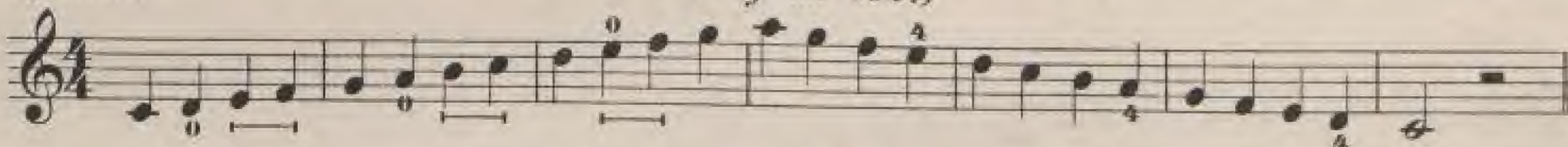
Die leichtesten Tonarten.

(Sämtlich langsam und mit der ganzen Länge des Bogens zu spielen.)

The easiest scales.

(All to be played slowly and with the whole length of the bow.)

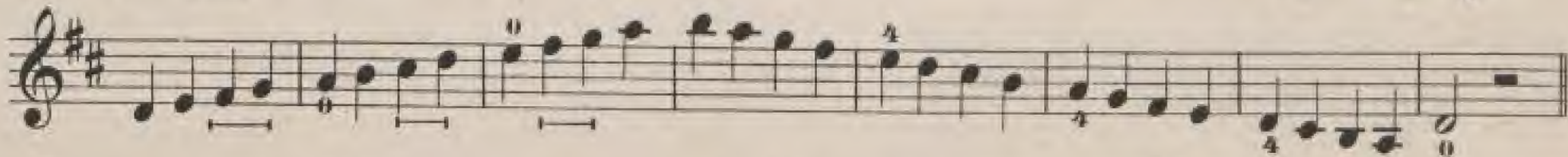
C-dur.
C-major.



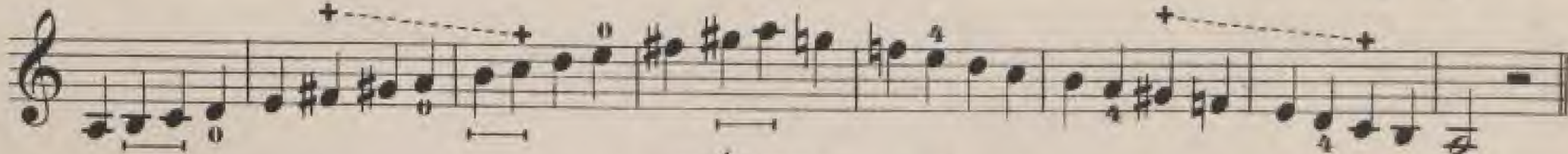
G-dur.
G-major.



D-dur.
D-major.



A-moll.
A-minor.



E-moll.
E-minor.



F-dur.
F-major.



D-moll.
D-minor.



B-dur.
B-flat major.



Die ersten Bogen-Uebungen.

Erklärung der Abkürzungen.

G.B. = Ganzer Bogen; (mit der ganzen Länge des Bogens zu spielen.)

H.B. = Halber Bogen;

O. Bh. = Obere Bogenhälfte;

U. Bh. = Untere Bogenhälfte;

M. = In der Mitte des Bogens;

Sp. = An der Spitze des Bogens;

Fr. = Am Frosch des Bogens;

→ = Uebergang von einem Theile des Bogens zum andern.

Sämmtliche Uebungen sind in langsamem Zeitmass und in gleichmässiger Tonstärke zu spielen.

The first bow exercises.

Explanation of the abbreviations.

G.B. = *Whole bow*; (to be played with the whole length of the bow.)H.B. = *Half bow*;O. Bh. = *Upper half of the bow*;U. Bh. = *Lower half of the bow*;M. = *In the middle of the bow*;Sp. = *At the point of the bow*;Fr. = *At the frog, or heel of the bow*;→ = *Change from one part of the bow to another.**All exercises are to be played in a slow tempo and with equal strength of tone.*

31. G.B.

O. Bh.

(Ebenso lange Striche als vorher.)
O. Bh. (Bows as long as before.)

1. G.B. 2.

32. O. Bh. (Alle Striche von gleicher Länge.)
(Bows all of equal length.)

M. → Sp.

O. Bh.

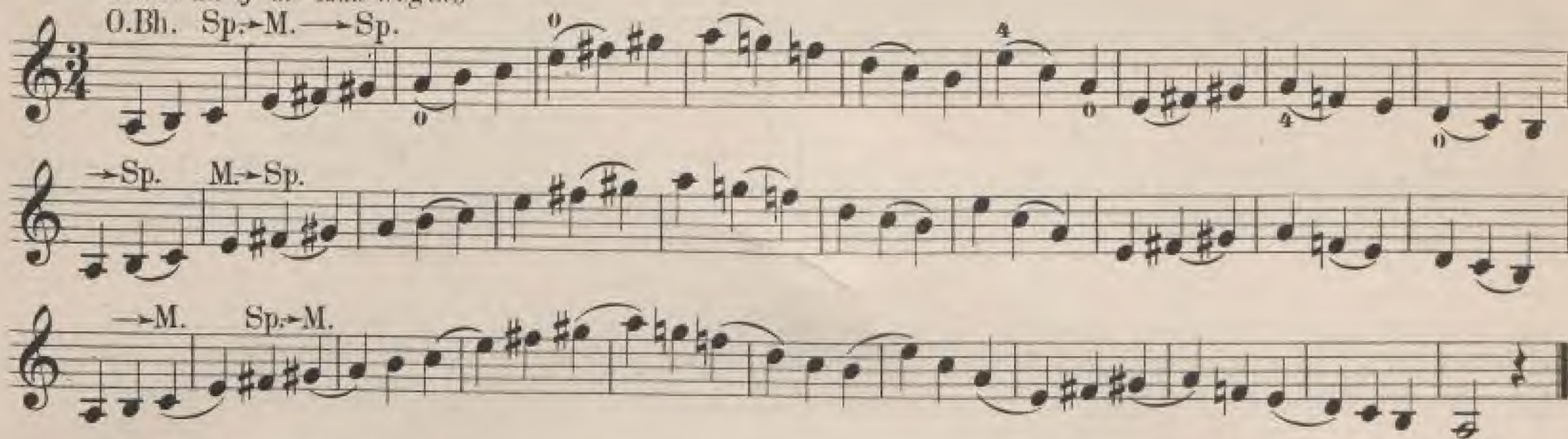
33. G.B.

M. O. Bh.

34. (Alle Striche von gleicher Länge.)

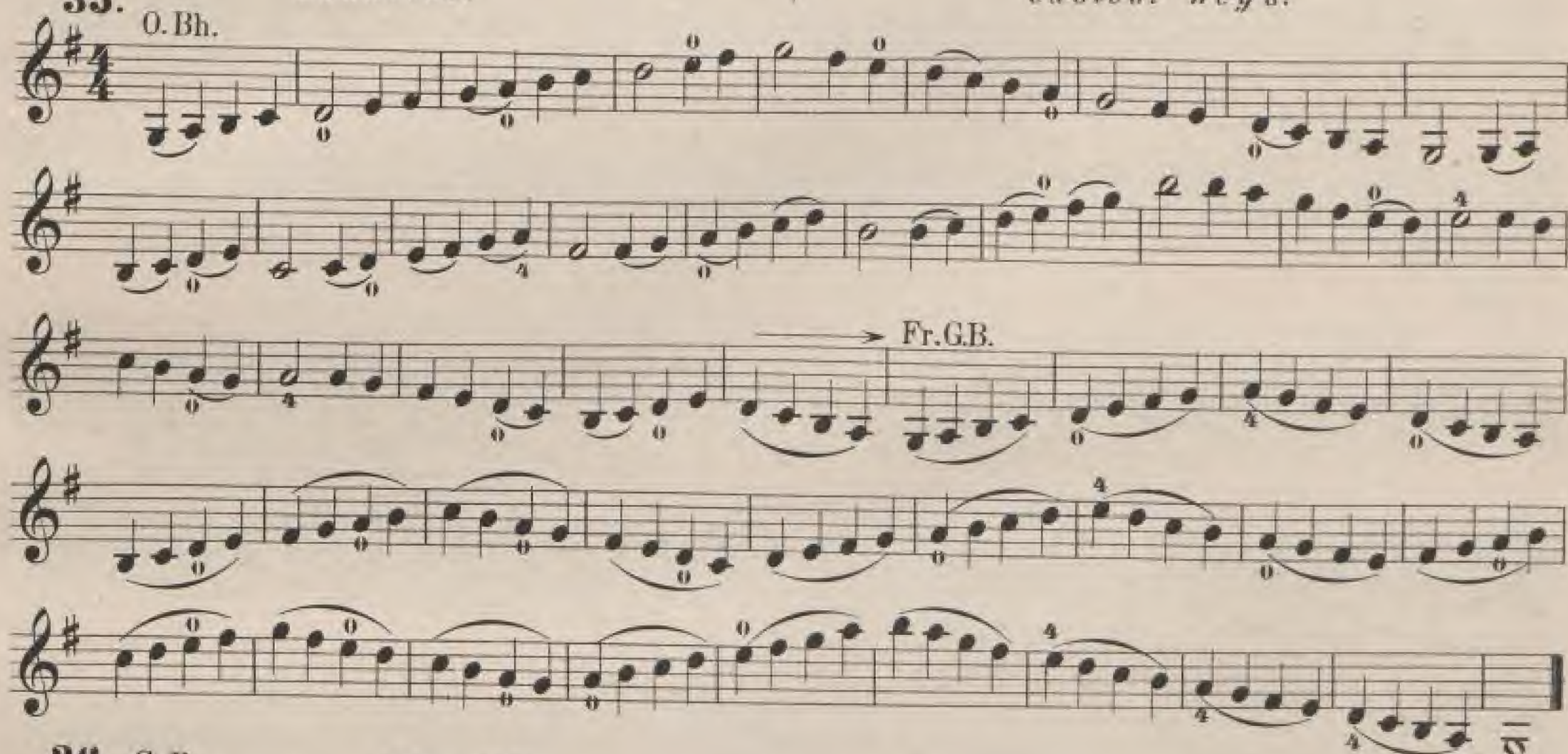
(Bows all of the same length.)

O.Bh. Sp. → M. → Sp.

Kleine Stücke in den leichtesten
Tonarten.Little pieces in the
easiest keys.

35.

O.Bh.

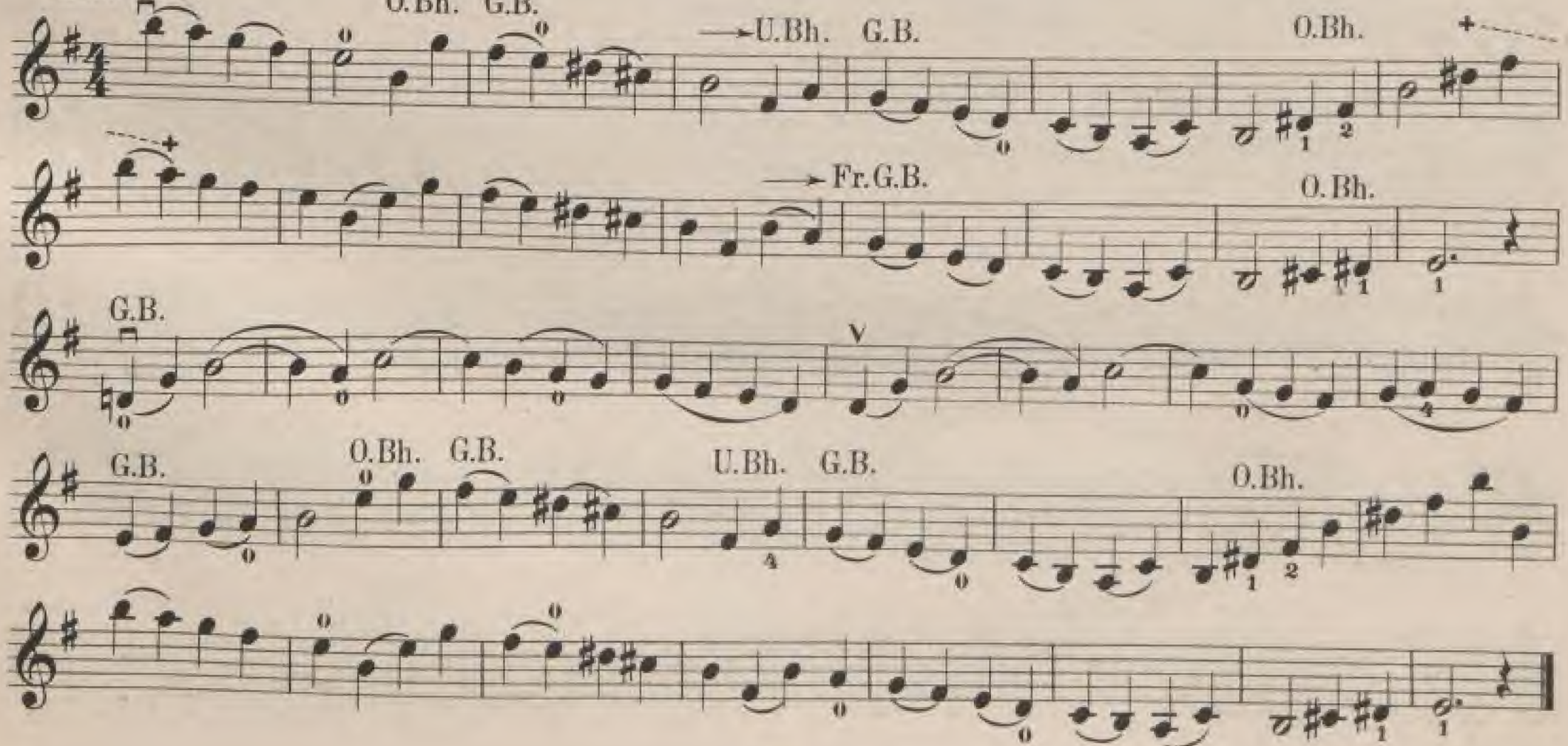


36. G. B.

O.Bh. G.B.

→ U.Bh. G.B.

O.Bh.



37.

O. Bh.

M. O.Bh.

Striche von gleicher Länge.
→ M. Bows of the same length.

38.

O. Bh.

G.B.

39.

O. Bh.

M. O.Bh.

U. Bh.

G.B.

The musical score is written for a single melodic line in G major, 2/4 time. It consists of five staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the notes, and the tempo is marked 'Allegretto'. The score is a transcription of the original manuscript, showing the melodic line for the vocal part.

40.

G. B.

The musical score consists of seven staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various guitar-specific symbols: natural harmonics (0), fretted notes, and slurs. The piece is titled 'G. B.' in the top left corner. The music is written in a style typical of early 20th-century guitar sheet music, with a focus on melodic lines and harmonic accompaniment. The notation includes various guitar-specific symbols such as natural harmonics (0), fretted notes, and slurs. The piece is titled 'G. B.' in the top left corner.

ABTHEILUNG II.
Zur Entwicklung der Bogen-
und Fingertechnik.
Bogen-Uebungen mit
liegendem Bogen.

Der Ausdruck: „Liegender Bogen“ soll bedeuten, dass der Bogen ohne die Saiten zu verlassen und ohne Abstoßen (letzteres beginnt mit der nächsten Abtheilung) geführt werden soll. Für eine ruhig fortschreitende Entwicklung der Bogentechnik ist das Studium einer Anzahl von Uebungen mit liegendem Bogen geboten.

In dieser, so wie in der folgenden Uebung ist auf möglichste Gleichmässigkeit der Tonstärke, des Tempo und des Rhythmus zu achten, gleichviel, ob kürzere oder längere Bogenstriche vorkommen.

DIVISION II.
*For the technical development of
bow and fingers.*
*Exercises with
lying bow.*

The expression: "lying bow", means that the bow is to be drawn without leaving the strings and without being shortly detached, (this begins with the next division). For the quietly progressing development of the bow technic, a number of exercises with lying bow are proffered for study.

This, as also the following exercise is to be played with the most possible equality in the volume of sound, the tempo and the rhythm, without regard to the short or long bows which may be used.

41. Moderato.

a) G.B.

(Die Zeichen—bedeuten kurze Striche.)
(The marks—mean short bows.)

b) G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr. G.B.

c) G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr.

d) O. Bh. Sp. → M.

e) O. Bh. Sp.

f) O. Bh.

g) $\frac{1}{3}$ Bogenlänge.
Sp. $\frac{1}{3}$ of length of bow.

h) Sp. \rightarrow M. Sp. \rightarrow M.

42. Moderato.

a) G.B.

b) G.B. Sp. G.B. Fr.

c) M. Sp. \rightarrow M. Sp.

d) O. Bh.

e) O. Bh.

f) O. Bh.

Striche von gleicher Länge.

g) Length of bow the same for the third note as for the two first.

O. Bh.

h)

i)

43. Allegro.

O. Bh.

Assai moderato.

O. Bh.

Sp. → M. Sp.

44. Andantino.

Sp. G.B.

O. Bh. U. Bh. Sp. G.B. Fr. G.B. O. Bh. Sp.

G.B. → M. G.B.

45. Allegro.

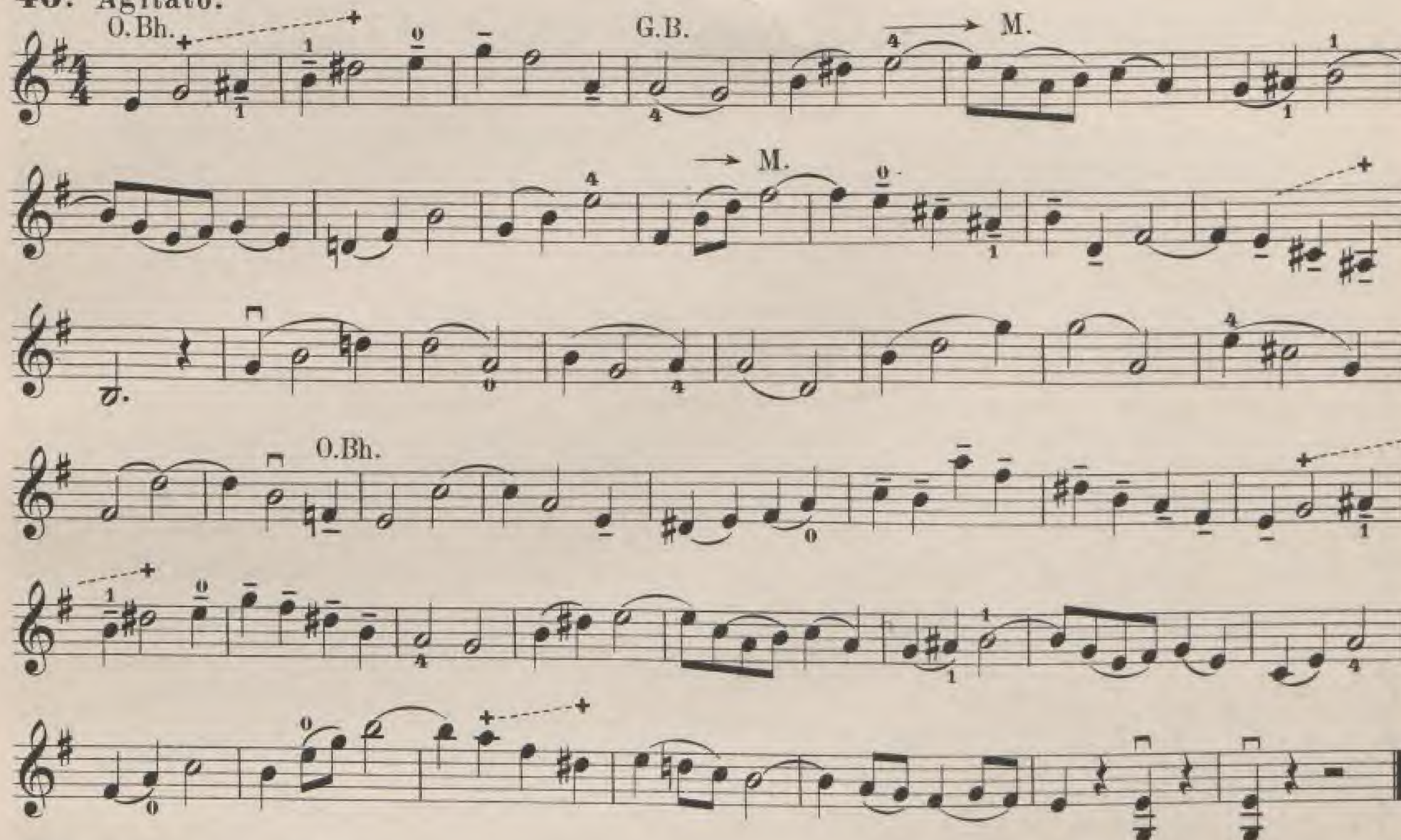
Finger fest herabfallen lassen.
The fingers to fall with strength.

G.B.

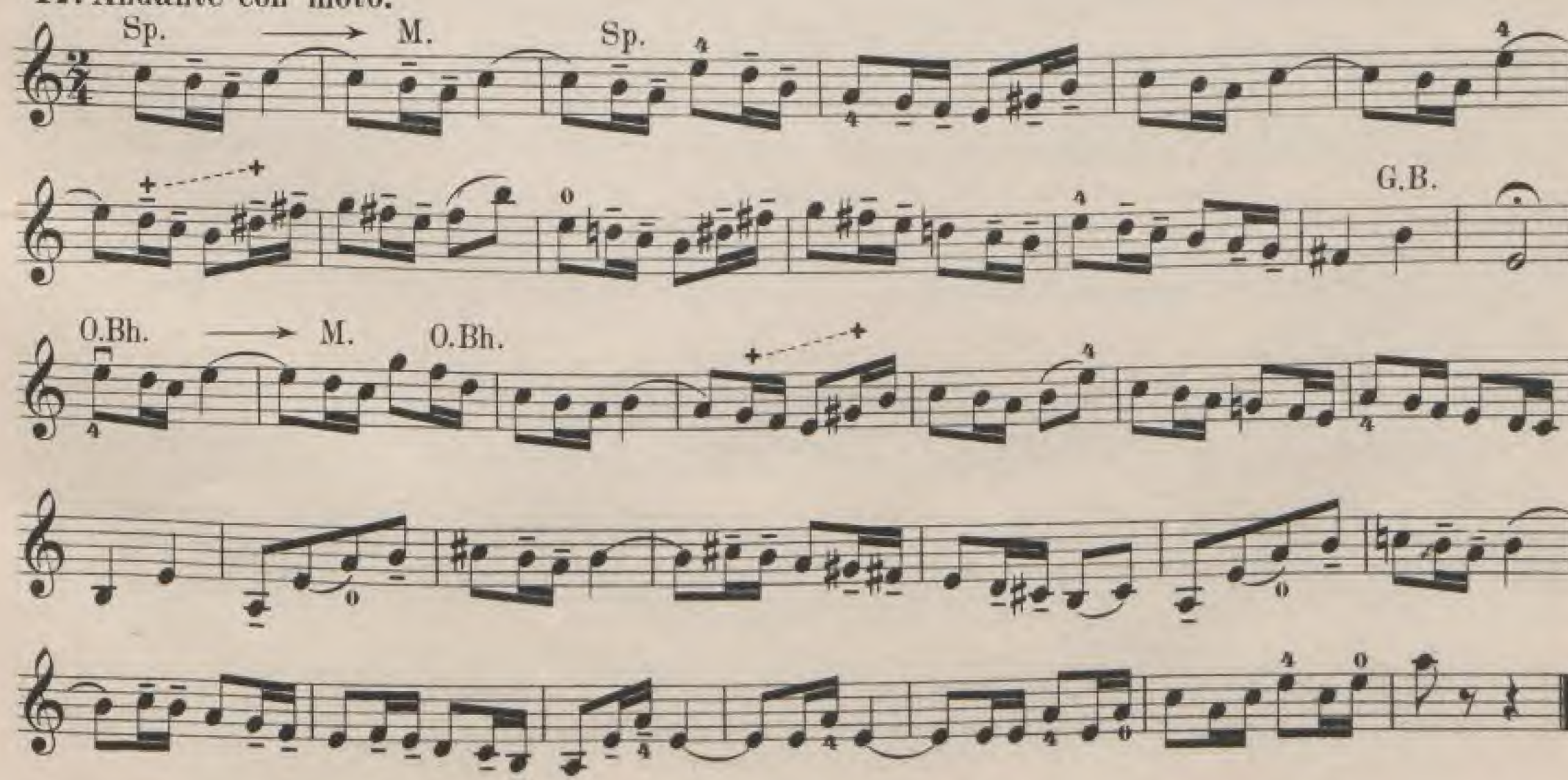
O. Bh.



46. Agitato.



47. Andante con moto.



48. SCHERZINO.

Allegro moderato.

→ M. G.B. O.Bh.

O.Bh.

G.B.

O.Bh.

M.

G.B.

49. Andantino.

(Uebung für ungleichartiges Aufsetzen eines Fingers.)

(Exercise in which the fingers are placed on the different strings unequally.)

2 Uebungen zur Stärkung und Unabhängigkeit des 4ten Fingers. Es sei nochmals daran erinnert, dass der 4te Finger nicht unter das Griffbrett kommen darf.

Two exercises to make the 4th finger strong and independent. It is again brought to mind, that the 4th finger must not come under the fingerboard.

50. MENUETTO.

Quasi Andante.

M. G.B.

Finger zurückl.
Finger back.

M.

1. 2.

TRIO.

Sp. G.B. Sp.

Sp. F. zurückl. Finger back.

M. poco ritard.

51. Allegro moderato.

G.B.

Uebung für die chromatische Tonleiter.
Exercise for the chromatic scale.

52. Moderato.

O.Bh.

The musical score for Exercise 52, Moderato, O.Bh., is written in G major (one sharp). It consists of 12 staves of music. The first staff shows a chromatic scale from G4 to G5 with fingerings: 2, 2, 3, 3, 0, 1, 1, 2, 2, 3, 3, 4, 0, 1, 1, 2, 2, 3, 3. The subsequent staves contain various chromatic exercises, including scales, arpeggios, and chords, all with detailed fingerings and articulation marks.

Die *B*-Tonarten von *Es-dur*
ab bis *B moll.*

Bei der Tonart *Es-dur* steht der erste Finger auf allen vier Saiten dicht am Sattel. Da folglich dieser Finger den Stützpunkt für die Reinheit der Intonation bildet, so ist das Zurücklegen desselben ganz besonders zu beachten.

The keys in flats from E-flat major
to B-flat minor.

(In the key of E flat major, the 1st finger is on all four strings near to the saddle. As consequently this finger is the support on which the whole clearness of intonation rests, it is necessary to have great care that it is kept well back.)

53. Moderato.

O. Bh.

G.B.

O. Bh.

$\frac{1}{4} = \frac{3}{8}$ O. Bh. Sp. M. O. Bh.

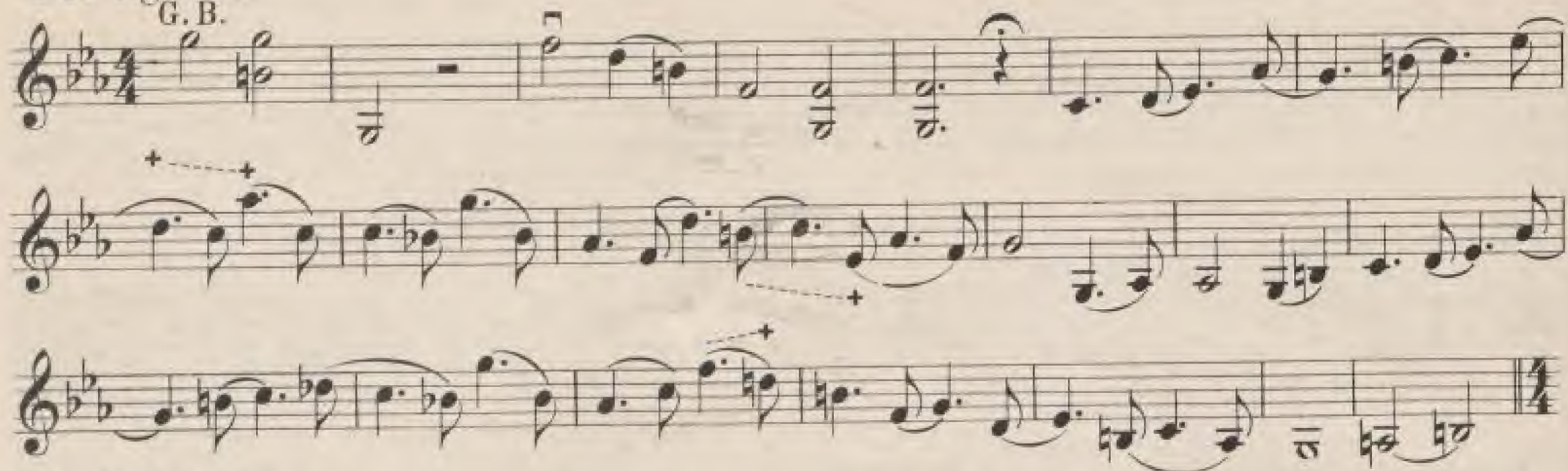
G.B. Sp. G.B.

$\frac{3}{8} = \frac{1}{4}$ O. Bh. G.B.

O. Bh.

54. Agitato.

G.B.

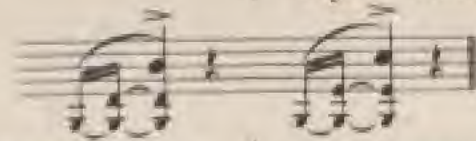


(2/4 = 1/4) Adagio.

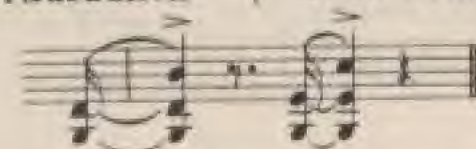
G.B.



NB. Um die Intervalle eines 3- oder 4stimmigen Akkords möglichst gleichzeitig erklingen zu lassen, zieht man den Bogen vom Frosch ab kräftig nach dem höchsten Intervall, so dass dieses die Hauptbetonung erhält:



Es ist unrichtig, die tieferen Intervalle voranzunehmen:

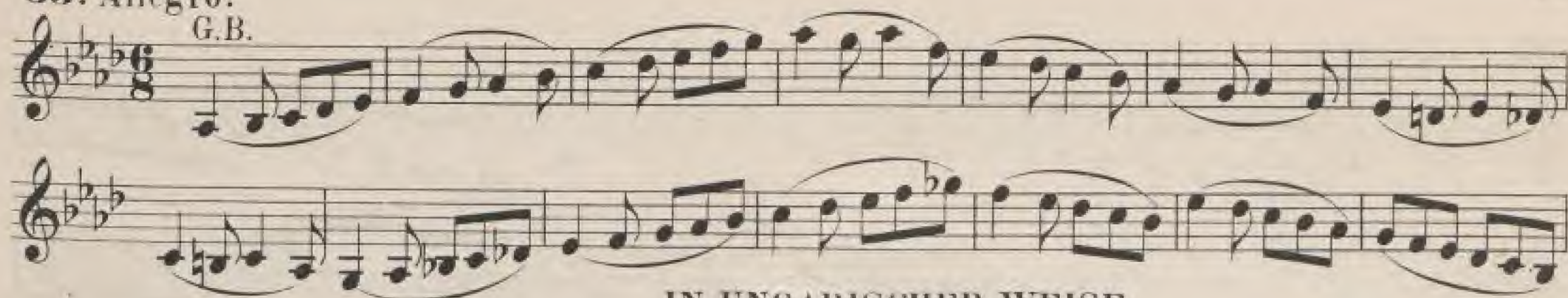


NB. To have the different notes of a three or four part chord sound as nearly as possible together, one must draw the bow from the frog on strongly to the highest note, so that this one receives the principal accent:

It is wrong to take the lower notes first:

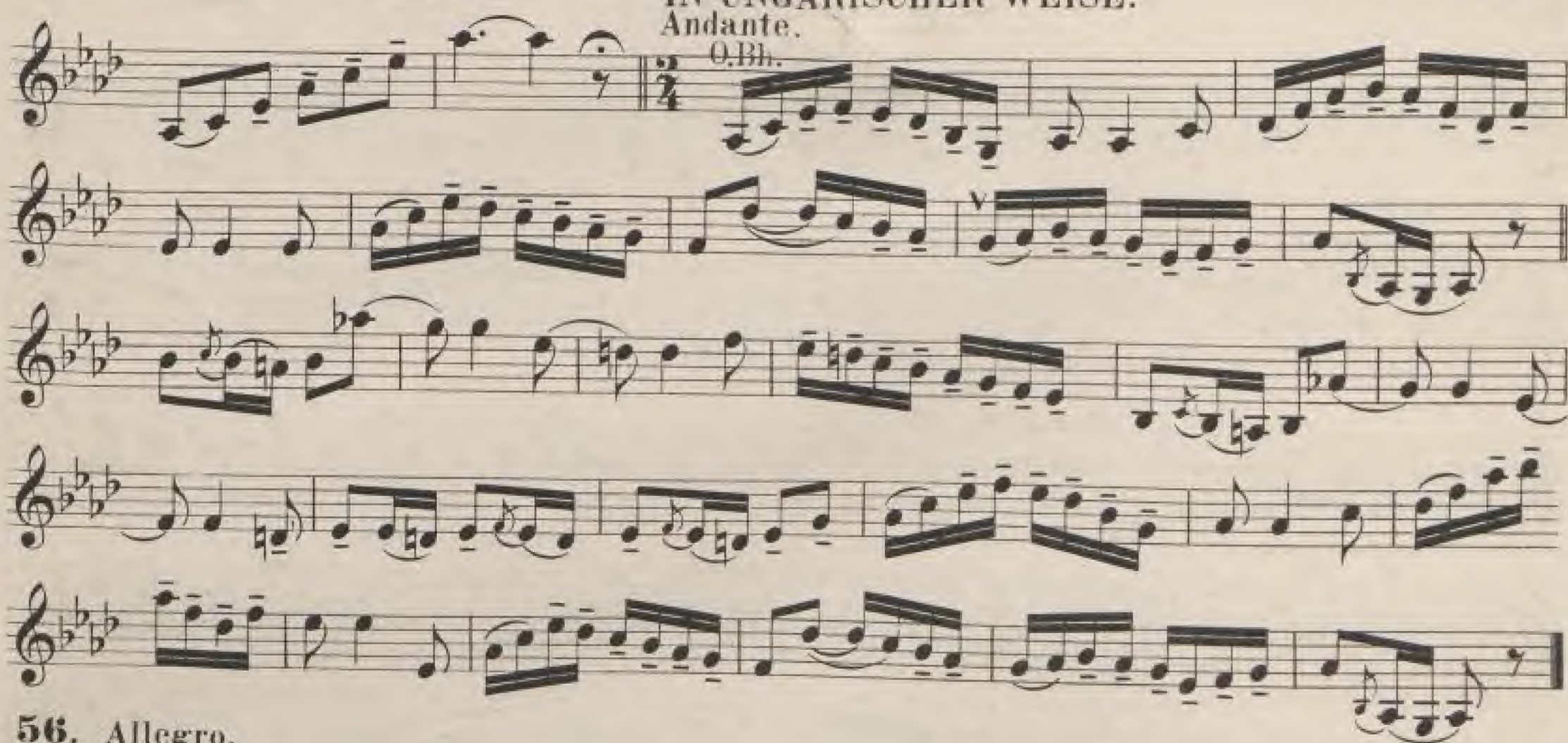
55. Allegro.
G.B.

23



IN UNGARISCHER WEISE.

Andante.
O.Bh.



56. Allegro.
O.Bh.



Allegro agitato.
O.Bh.



57. Allegro.
O.Bh.

AIR.
Larghetto.

58. Vivace.
O.Bh.

Moderato.

G.B.



Die Finger der linken Hand, welche sich bei den vorhergehenden Uebungen näher am Sattel befunden hatten, (über Sattel-Lage siehe Abtheilung III) rücken bei nachstehendem Uebergang in die Kreuz-Tonart *A-dur* allmählig in die normale Lage (bei NB.) Von hier ab ist es besonders der 3^{te} Finger, welcher durch zu geringes Strecken die Intonation verderben kann, und meistens geschieht dies bei den Ganztönen (grossen Secunden), welche zwischen dem 2^{ten} u. dem 3^{ten} Finger liegen, also bei:

The fingers of the left which have in the preceding exercises been close up to the saddle, (for half or saddle position see division III) are in the following modulation to A major gradually moved to the normal position (at NB.) It is from here on especially the 3rd finger which can spoil the intonation, by not being placed high enough. This happens mostly by whole tones which come between the 2nd and 3rd fingers, for instance:



Um später im Stande zu sein, mit dem 3^{ten} Finger einen kräftigen Ganzton-Triller zu schlagen, ist daher das Strecken dieses Fingers ganz besonders anzuempfehlen.

This stretching of the 3rd finger is especially recommended, because later on it will be of great use where trilling whole tones with this finger is necessary.

Uebergang zu den Kreuz-Tonarten.
Modulation in the keys in sharps.

59. Allegro.



60. GAVOTTE.

Allegro vivace.

O. Bh.

La Musette.

PRÄLUDIUM.

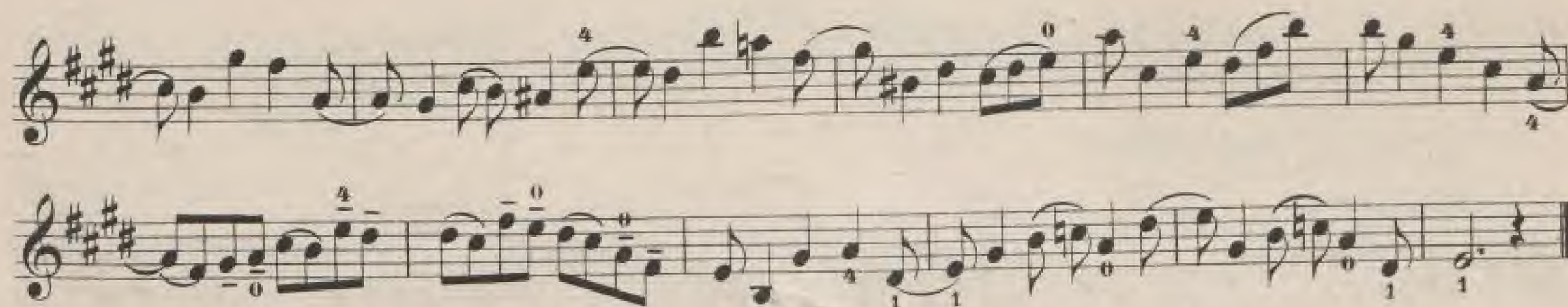
61. Allegro.

Gavotte da Capo sino al Fine.

Gleichmässigkeit der Tonstärke zu beachten, nicht:

The notes to be played with equal strength, not:

Assai moderato.



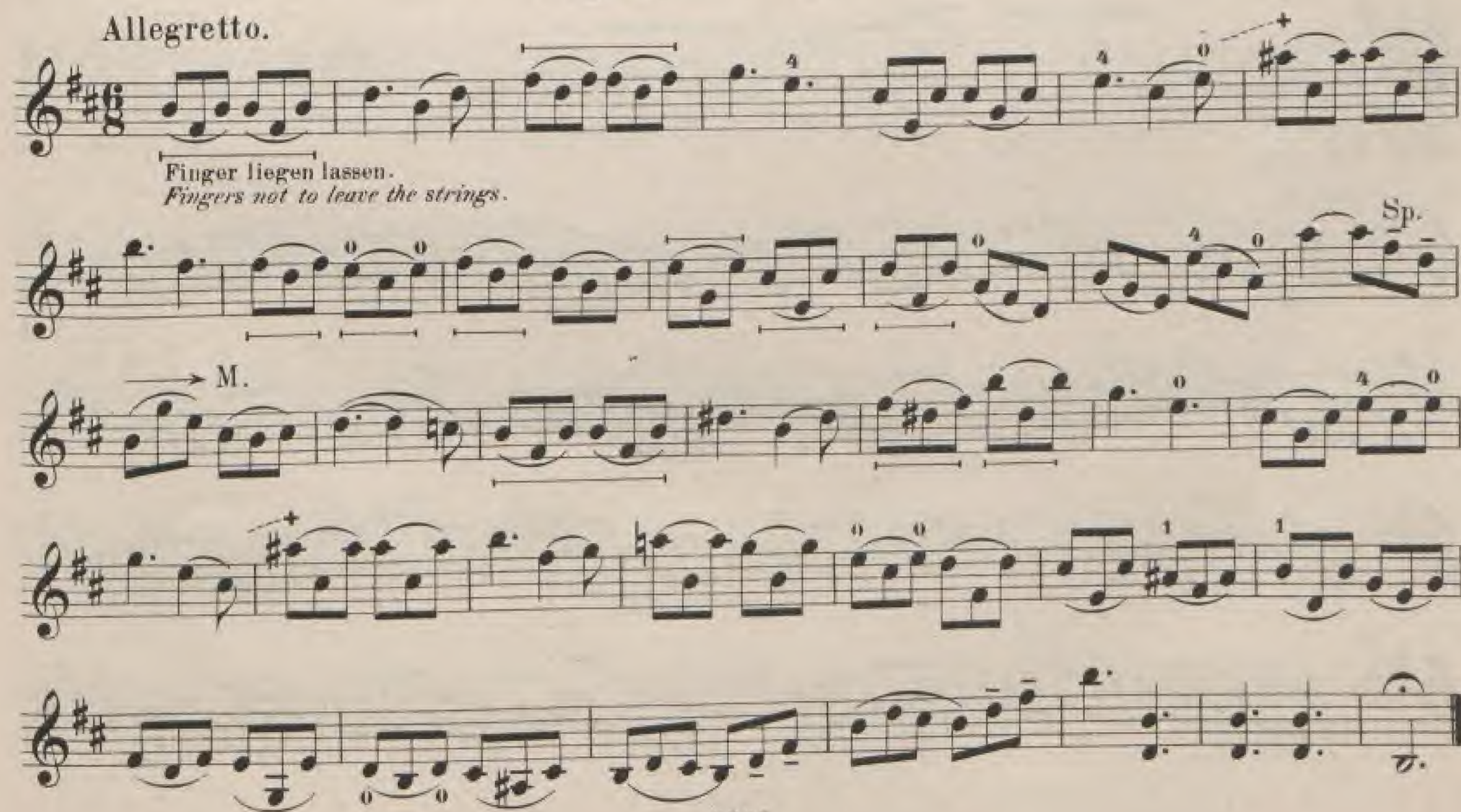
Die Achtel gleichmässig in Tonstärke und Zeitdauer, nicht:

The eighth notes to be played equally in strength and in length, not:

62. Allegro.



Allegretto.



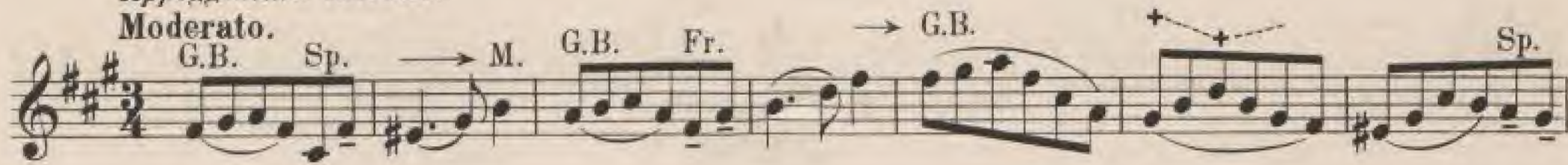
Finger liegen lassen.
Fingers not to leave the strings.

63. Allegro.



Uebung für Vorschlagsnoten.
Appoggiatura exercise.

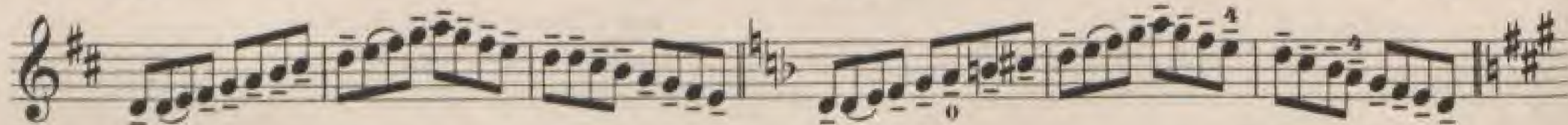
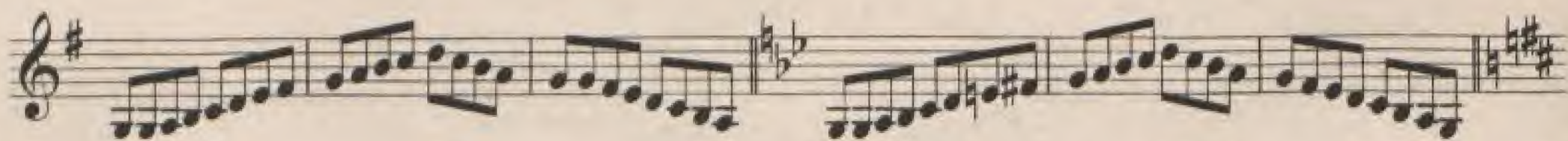
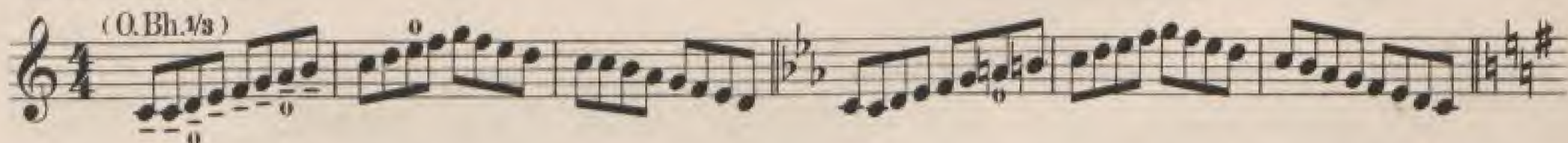
Moderato.



Nicht: NB.
 Not:



64. Allegro.



The musical score consists of ten staves of music. The first four staves are in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The fifth staff begins with the title *Dicht am Sattel. Near the saddle.* and a key signature change to two flats (Bb, Eb). The sixth staff includes the markings *G.B. Fr. G.B. Sp.* above the first four measures. The seventh staff is marked *Sp. 1/3 B.* above the first measure. The eighth staff features a key signature change to one sharp (F#) and a 2/4 time signature. The ninth and tenth staves continue the melodic development in the one-sharp key signature. The music is characterized by rapid sixteenth-note passages, often beamed together, and various ornaments and slurs.

ABTHEILUNG III.

Die Entwicklung der Finger-
und Bogentechnik.

Bogenübungen für das Abstoßen des Bogens.

- = liegender Bogen;
- ∨ = abgestossene Striche;
- . = ganz kurze Striche;
- ⌣ = Aufheben des Bogens.

DIVISION III.

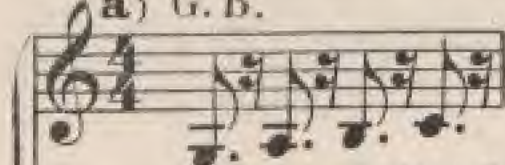
The cultivation of technic for the
fingers and the bow.

Exercises for the detached methods of bowing.

- = lying bow;
- ∨ = quite short;
- . = very short;
- ⌣ = bow to be raised.

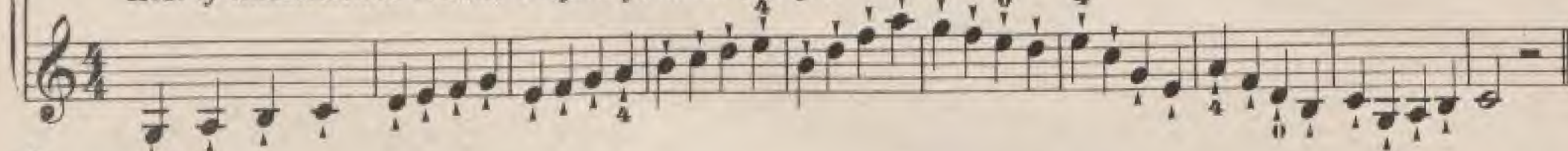
65. Moderato.

a) G. B.



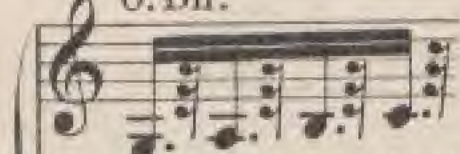
Ausführung. Den Bogen nicht von den Saiten aufheben.

Mode of execution. The bow not be lifted from the strings.



b)

O. Bh.

Ausführung. An der Spitze mit $\frac{1}{3}$ Bogenlänge.

Zu beachten, dass der Ton gleichmässig stark bleibt; nicht:

Mode of execution. At the point with $\frac{1}{3}$ of length of bow.

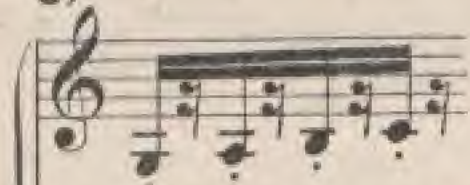
Take care that the tone remains equally strong; not

sondern:

but



c)

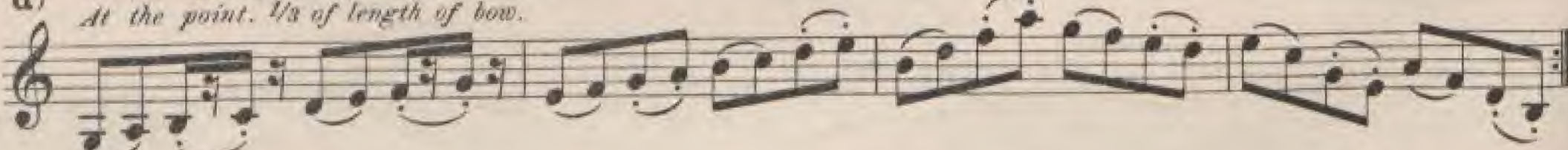


Ausführung. Ganz kurze Striche an der Spitze.

Mode of execution. Very short bows at the point.



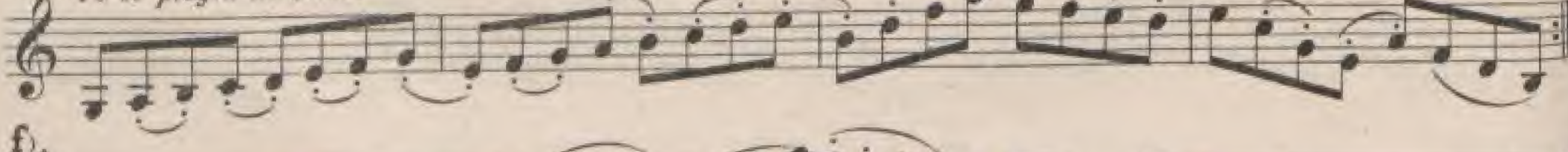
d)

An der Spitze; $\frac{1}{3}$ Bogenlänge.At the point. $\frac{1}{3}$ of length of bow.

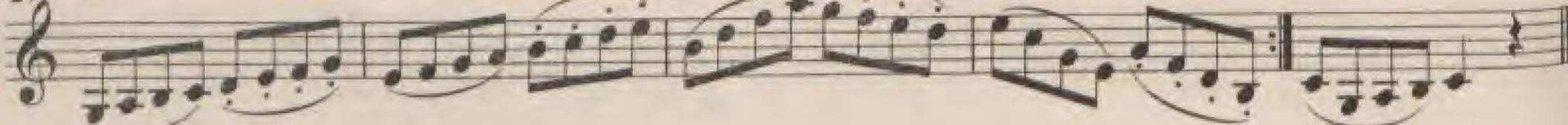
e)

Ausführung wie vorher.

To be played as above.

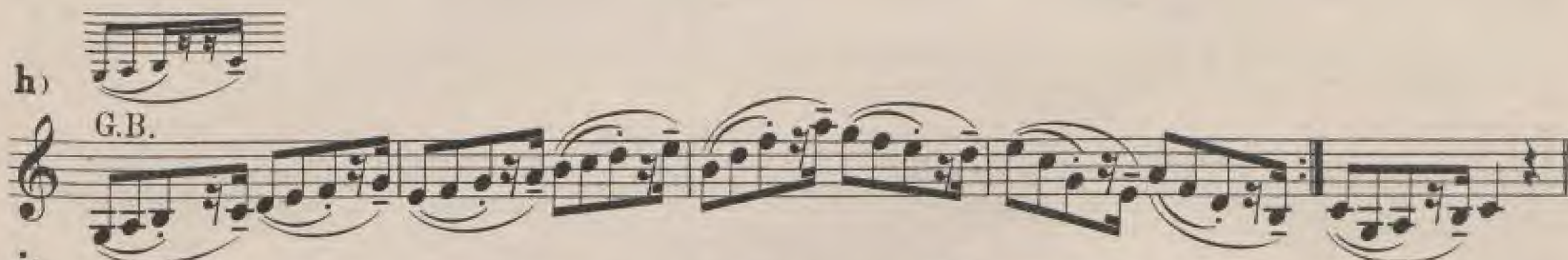
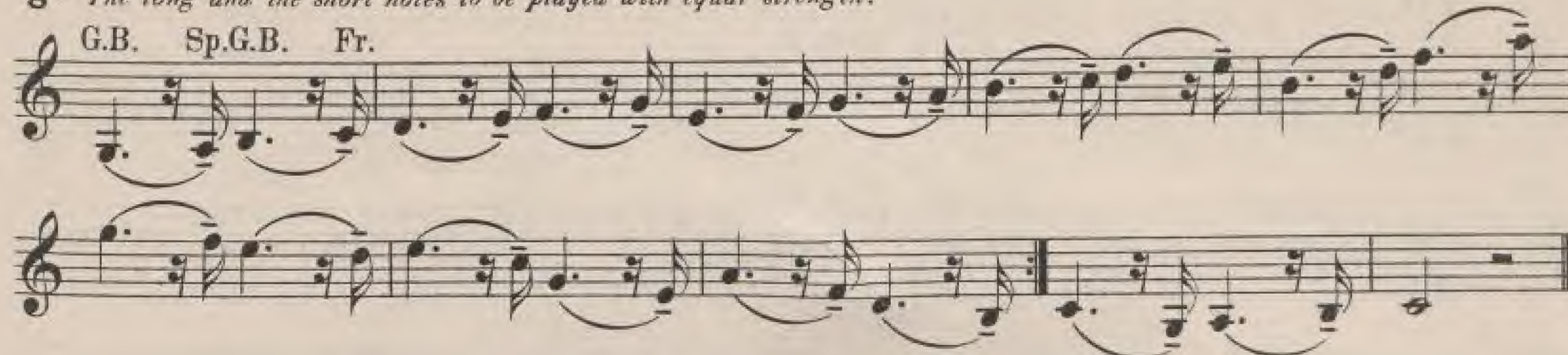


f)

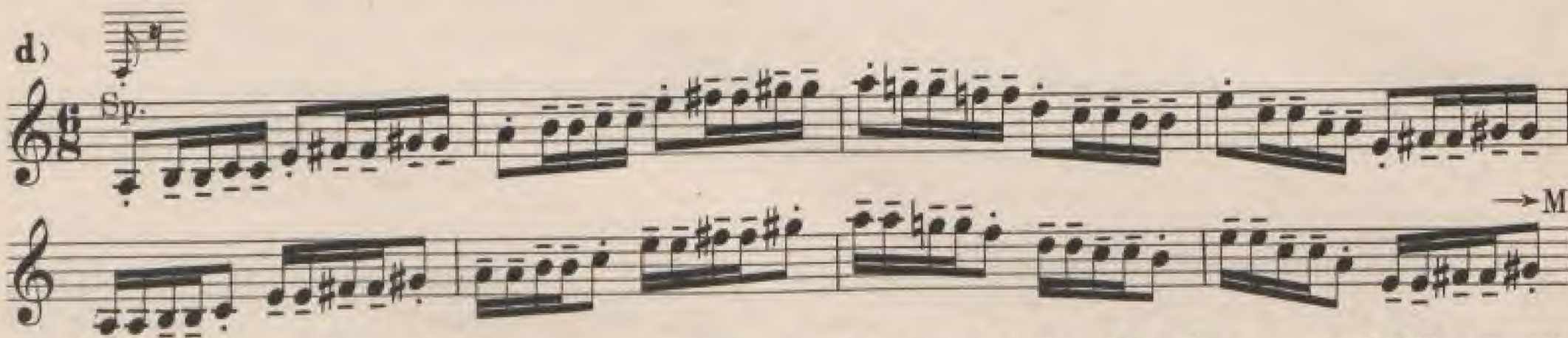


Lange und kurze Noten mit gleicher Tonstärke.

g) *The long and the short notes to be played with equal strength.*



c) 

d) 

In der Mitte, mit ganz kurzen Strichen, liegendem Bogen und ruhigem Oberarm.

To be played in the middle, the upper part of the arm quiet with very short bows, but still not raised from the strings.

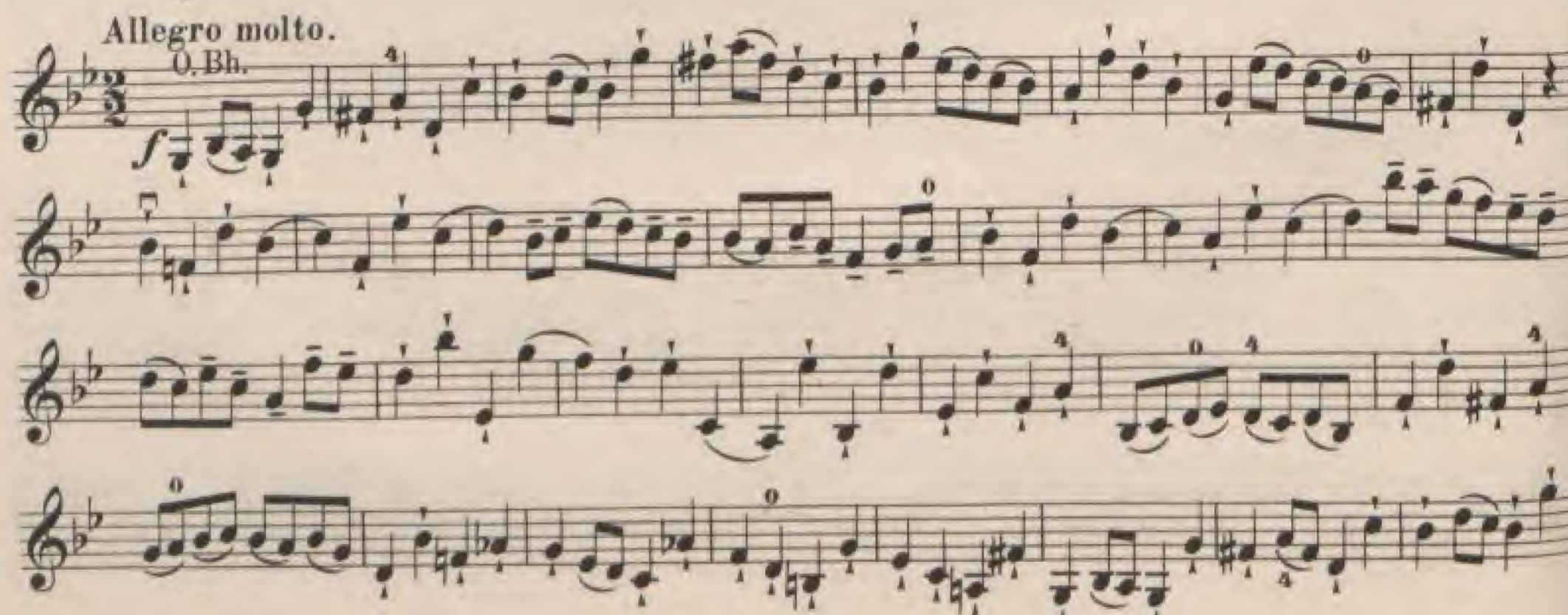
e) 

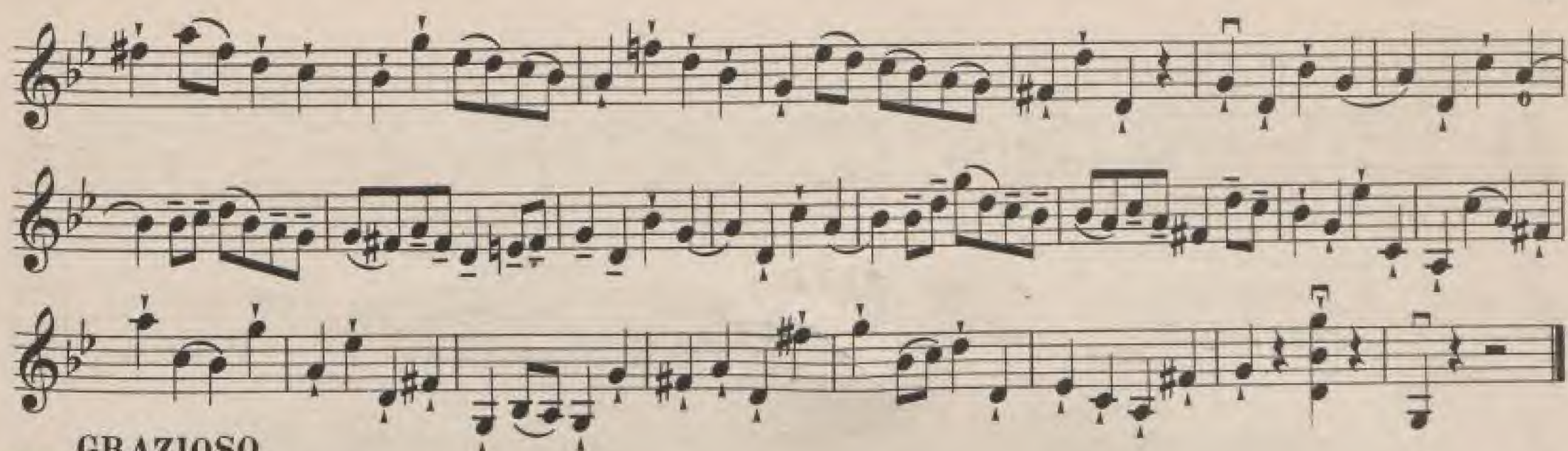
Da der Schüler schon einige Beherrschung des Bogenstrichs erlangt hat, sind von hier ab den Musikstücken Vortragszeichen beigegeben.

As the scholar has already acquired some control over the bow, marks of expression are added from here on.

67. Maestoso.

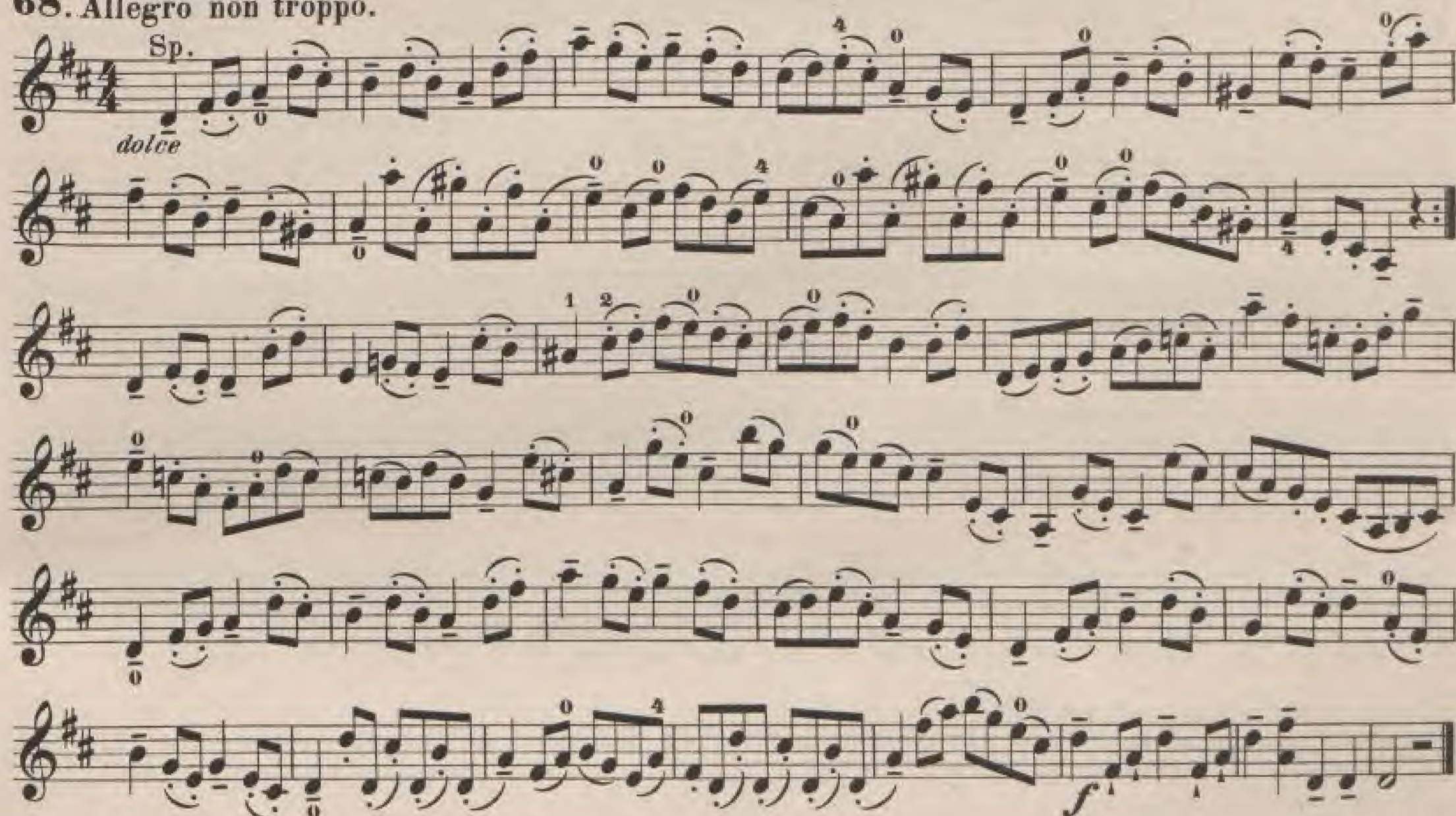
G.B. 

Allegro molto. 

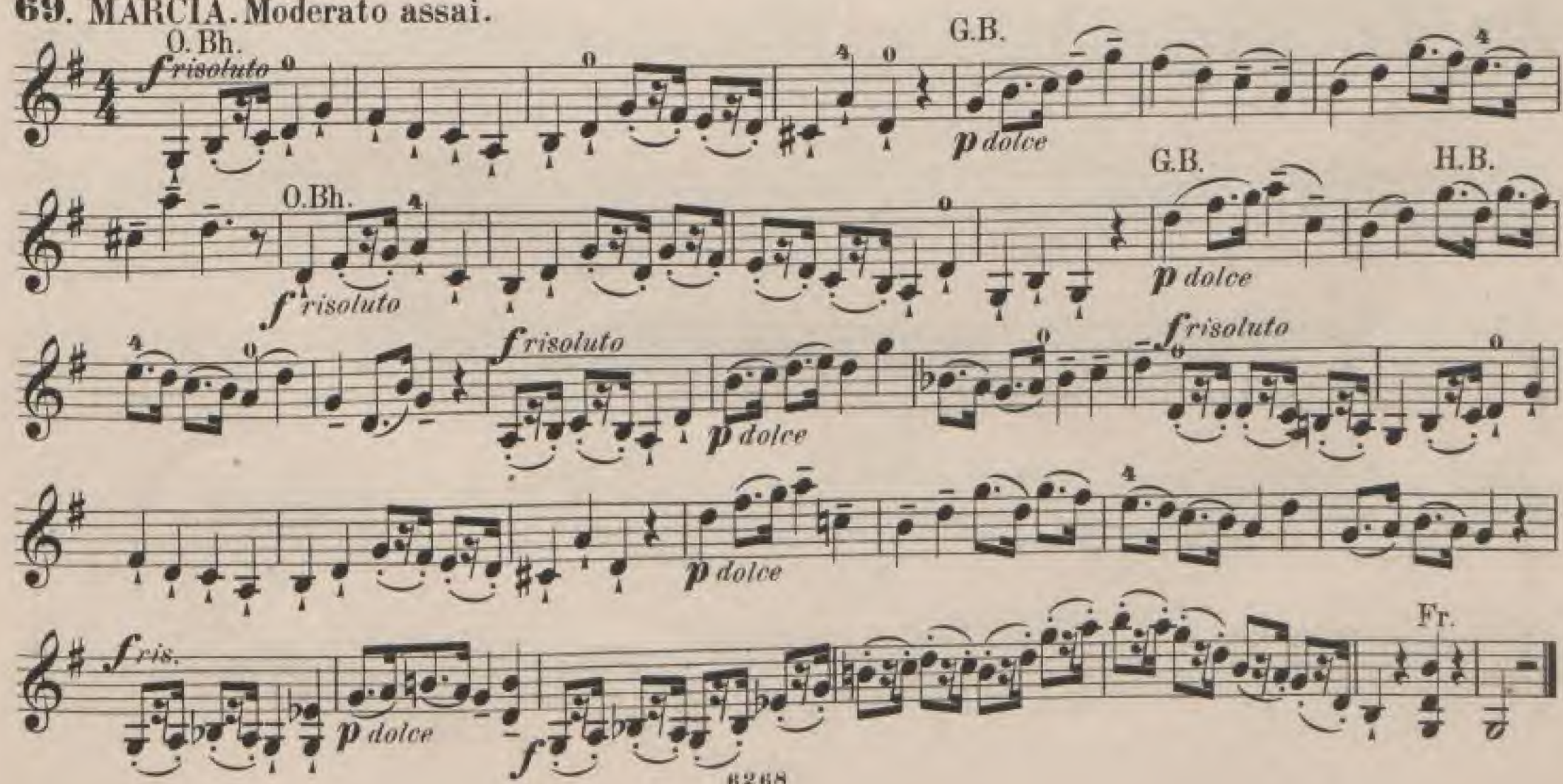


GRAZIOSO.

68. Allegro non troppo.



69. MARCIA. Moderato assai.



70. Allegro moderato.

G.B. 4

dolce

M. → Sp.

M.

G.B.

dimin. - - - - *dolce*

dimin. - - - - *pp*

(Bei diesem und bei dem folgenden Stück den rechten Oberarm ruhig halten.)

(In this and in the following piece the upper part of the right arm is to be kept quiet.)

71. Moderato.

O.Bh.

f

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72. MENUETTO.

Allegro molto moderato.

73. SCHERZO.

Allegro.

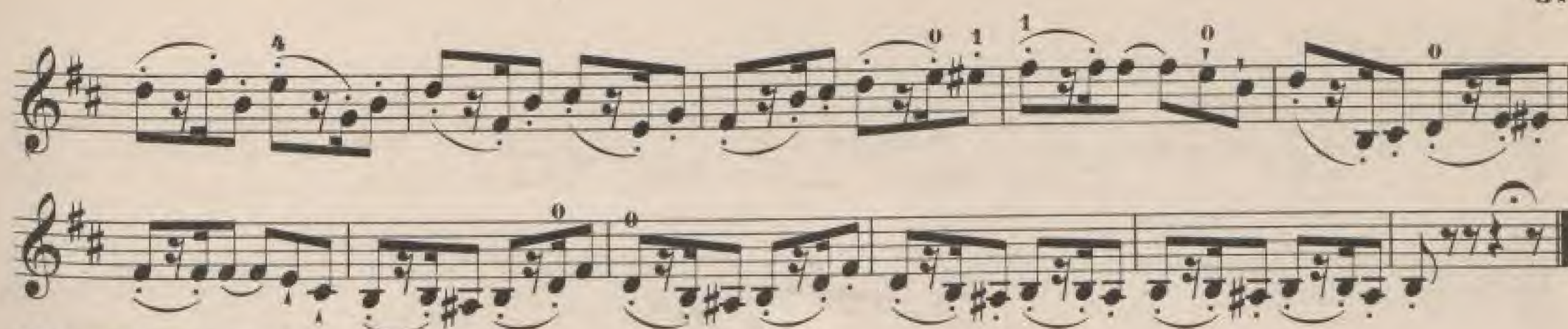
Sp.

G.B. Sp. M. Sp.

G.B. M. Sp.

M. Sp.

6268



74. PRÄLUDIUM.

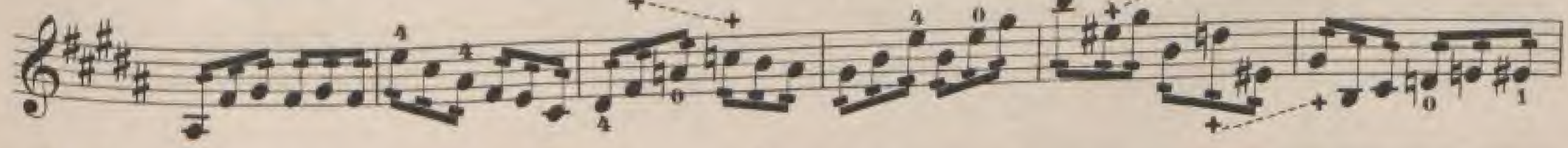
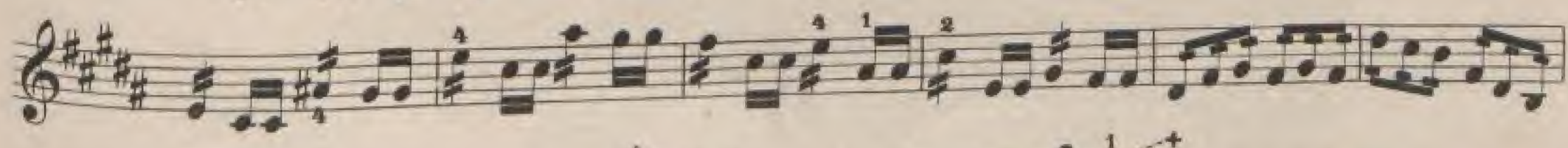
Allegro.



(Mit kurzen Strichen in der Mitte des (liegenden) Bogens und mit ruhigem Oberarm zu spielen.)

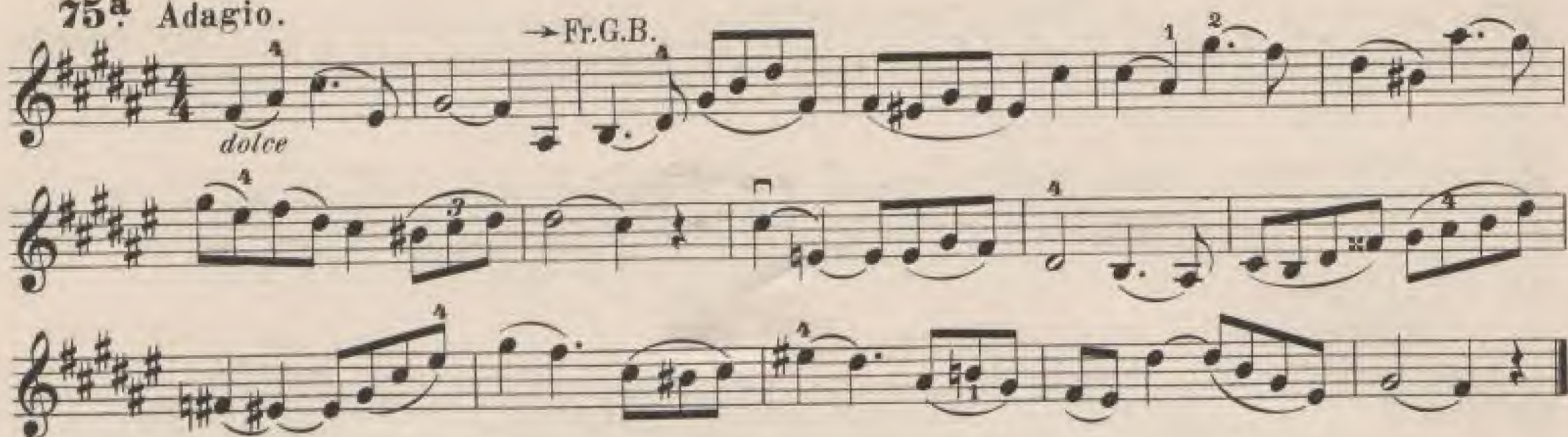
(Play in the middle, the upper part of the arm quiet, with short bows not raised from the strings.)

Allegro vivace.



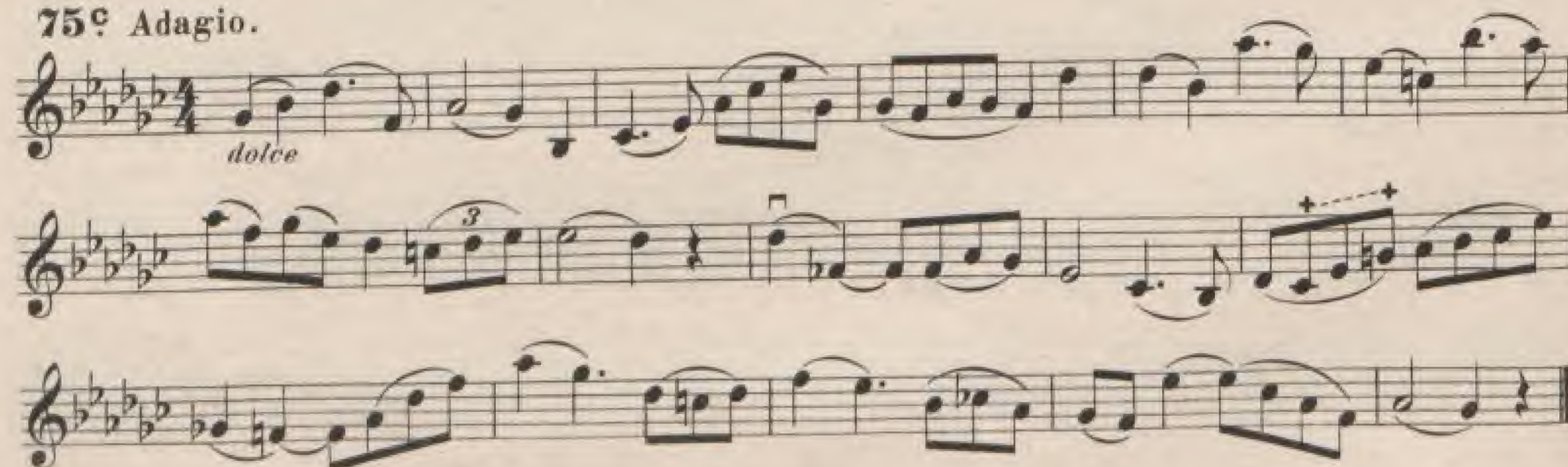
75^a Adagio.

→ Fr.G.B.



Wenn in Musikstücken Stellen mit vielen Erhöhungszeichen (# und x) vorkommen, so bedient man sich hierbei der sogenannten Sattel-Lage, welche mehr Sicherheit für reine Intonation bietet, als die dann unbequem gewordene erste Lage. Zur Kenntnissnahme der Sattel-Lage folgt die vorhergehende Uebung mit dem entsprechenden Fingersatz.

When places with a great many sharps occur in pieces, one uses the half position, which then offers more security as regards clear intonation, than the first position. To acquire a knowledge of the half position the preceding exercise follows with corresponding fingering.

75^b Adagio.75^c Adagio.

Uebung für Vorschlagsnoten.
Appoggiatura exercise.

76. Andante quasi Allegretto. Russisches Lied.
Russian Air.

H.B.



Musical score for six staves, likely for a violin or viola. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features various bowing techniques including slurs, accents, and dynamic markings. The third staff is marked "H.B.".

Wechsel zwischen erster Lage und Sattel-Lage.
 Shifting between the first and the half position.

77. Adagio.

Musical score for six staves, numbered 77. The key signature has four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The music includes various bowing techniques, slurs, and dynamic markings. Positional changes are indicated by text labels:

- Staff 1: *dolce*, *cresc.*, (Sattel-Lage) (Half-position)
- Staff 2: *f*, *p*, *dolce*
- Staff 3: *cresc.*, *f*, (Erste Lage) (First-position)
- Staff 4: *p*, *dolce*, (Sattel-L.) (1ste L.) (Halfpos.) (1st pos.)
- Staff 5: *cresc.*, *f*, (Sattel-L.) (Half-pos.)
- Staff 6: *p*

Uebung für die chromatische Tonleiter.
Exercise for the chromatic scale.

78. Allegro moderato.

Fr. Fr. Fr.

dim. p

dolce

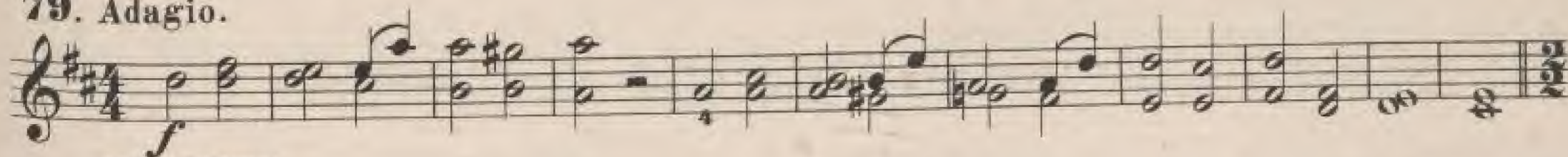
M. H.B.

G.B.

Fr.

Uebungen für Doppelgriffe.
Exercises for double notes.

79. Adagio.



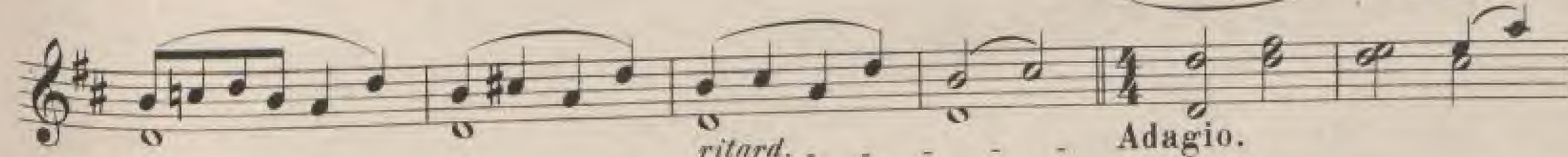
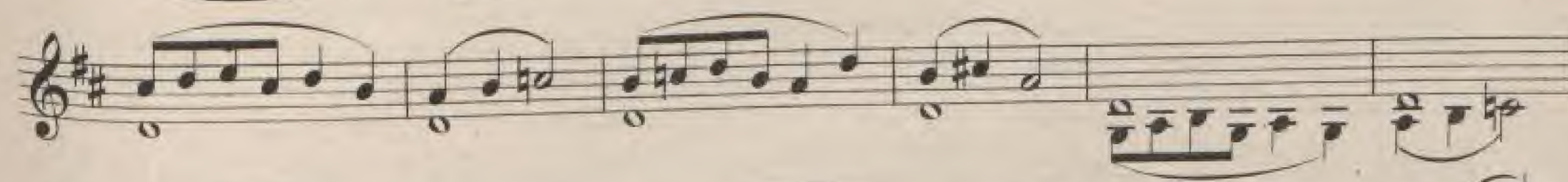
MUSETTE.

Allegro.



(Die Halben wie vorher die Viertel.)

(The half notes to be played like the preceding quarters.)

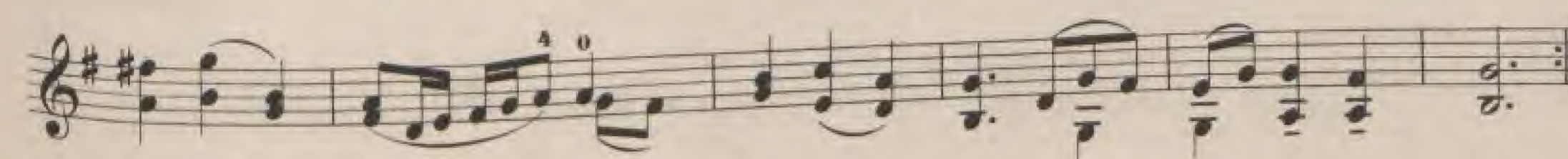
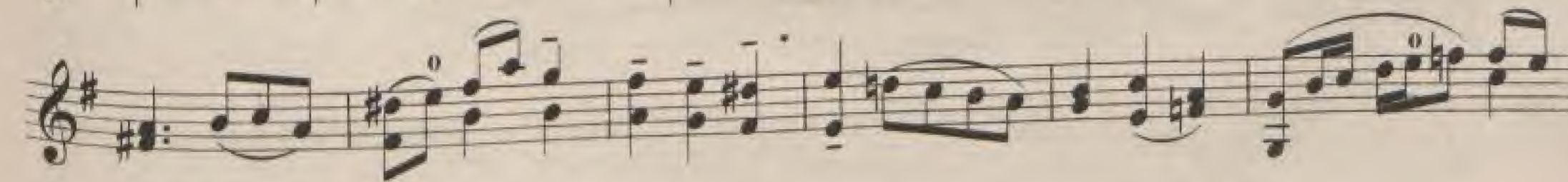
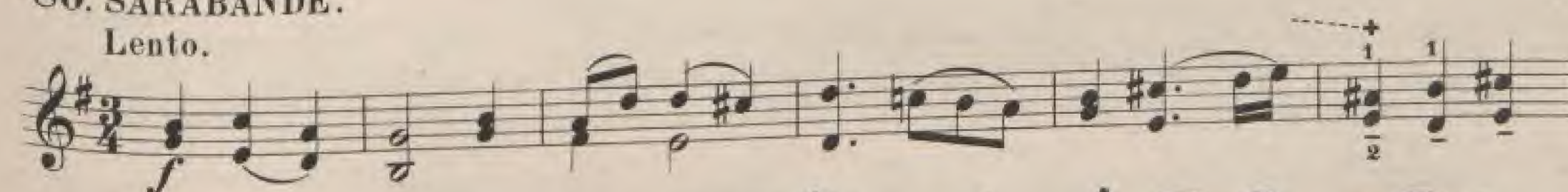


ritard. - - - - - Adagio.



80. SARABANDE.

Lento.



42 Vorübung für den Triller.
First exercise for the trill.
 Finger fest herabfallen lassen.
The fingers to fall with strength.

81. Allegro.

The musical score consists of 14 staves of music in 4/4 time, written in a single melodic line. The key signature has one flat (B-flat). The exercise is characterized by frequent trills, indicated by a vertical line with a wavy top. Fingerings are marked with numbers 0, 1, 2, 3, and 4 above the notes. Slurs are used to group notes within phrases. There are several accents marked with a '+' sign. The piece concludes with a final measure containing a whole note and a fermata.

NB. Ersten Finger zurücklegen.
Put the first finger well back.

NB. zurücklegen.
1st finger back.

Fr.

Bei der folgenden Trillerübung ist besondere Sorgfalt darauf zu verwenden, dass der dritte und der vierte Finger bei Ganzton-Trillern nicht zu tief greifen. Nachschläge am Ende der Triller sind nur zu machen, wo solche angegeben sind.

In the following exercise for the trill, especial care is to be taken that the third and fourth fingers do not trill too low where whole-tone trills occur. Turns at the end of the trills are only to be used where written out.

82. Andante.

trm trm trm trm trm trm tr tr tr

Sp.

dimin. - - - p e staccato

Fr.

Uebungen für das Aufheben des Bogens, (durch das Zeichen T angedeutet.)
Exercises in which the bow is raised, (indicated by the sign T.)

- a) Aufheben am Frosch.
To be raised at the frog.

83. Poco Andante.

Fr. T V T G.B. Sp. G.B. Fr. T T 4 G.B. T V 4 T 0 T 4 T 4 G.B.

dolce

Fr.

Fr. G.B. Fr. V 4 0 4 T 4

poco ritard. dolce a tempo

poco ritard. poco ritard.

- b) Aufheben an der Spitze.
To be raised at the point.

84. Langsamer Walzer.

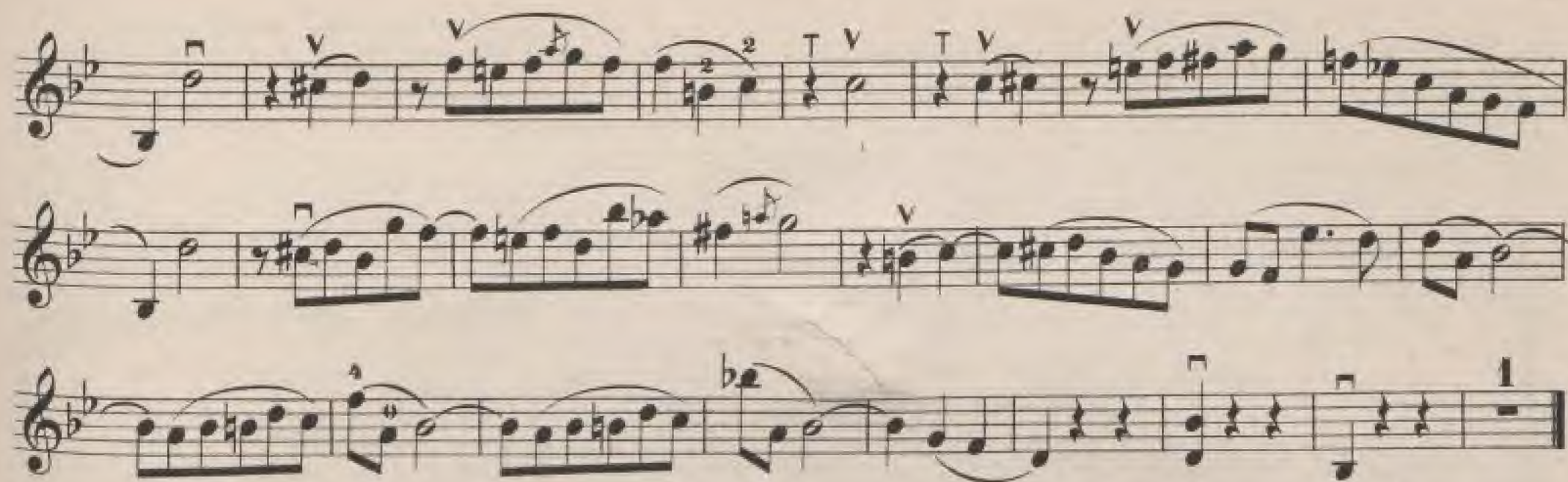
Sp. Sp. G.B. V T V T V T V

dolce

Fr. Fr.

più f

Fr.



Uebung für das Pizzicato.

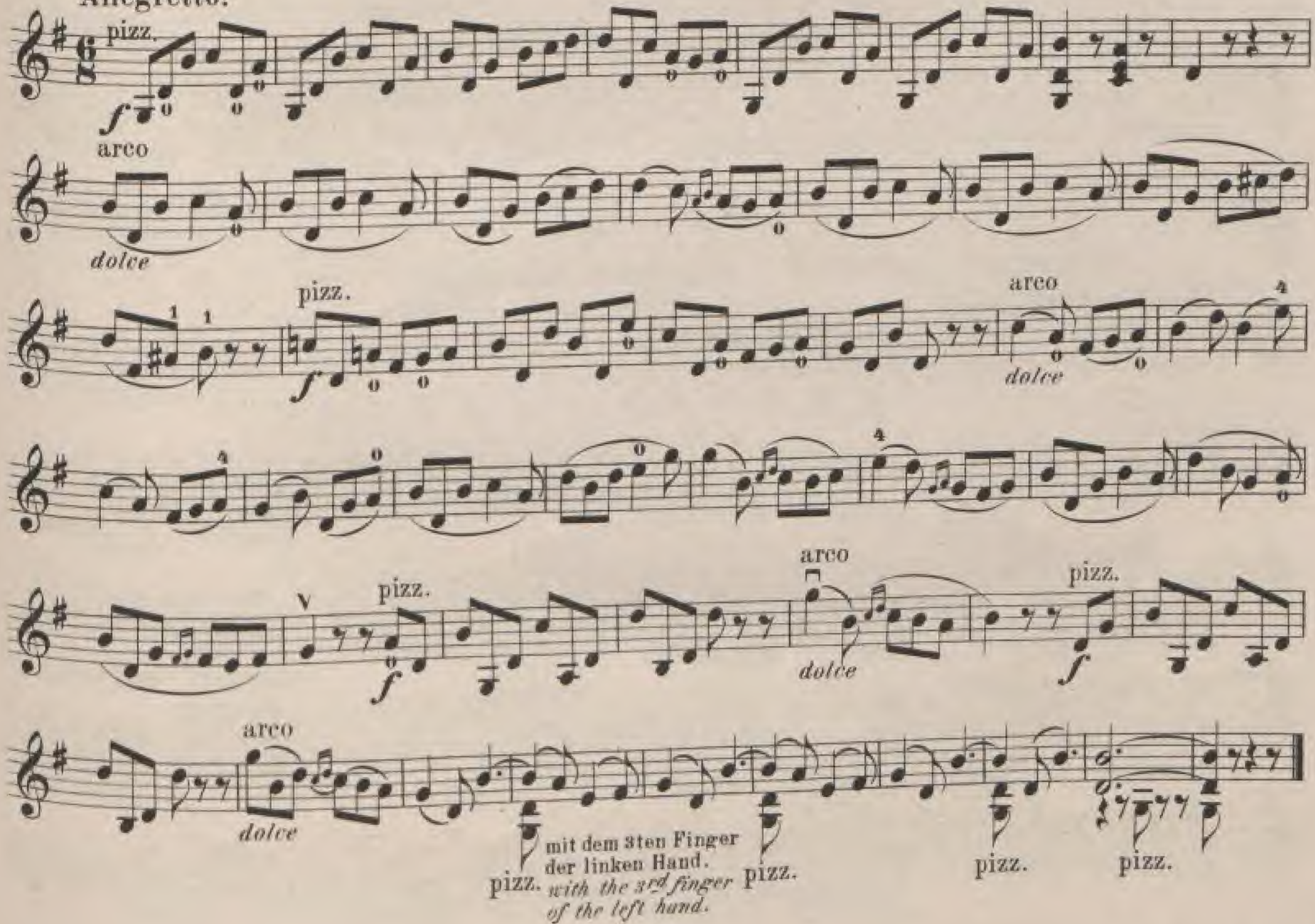
Pizzicato exercise.

85. Adagio.



BARCAROLE.

Allegretto.



Vorübung für Arpeggien.

Mit ruhigem Oberarm, leicht geführtem Handgelenk und möglicher Gleichmässigkeit der beiden verbundenen Sechzehntelnoten, nicht:

First exercise for Arpeggios.

To be played with quiet upper arm, light, limber wrist, and with the most possible equality in the two bound sixteenth notes, not:

86. Allegro vivace.

The musical score for exercise 86, Allegro vivace, is written in G major (one sharp) and 2/4 time. It consists of 14 staves. The first staff is marked 'Sp.' and 'f'. The second staff has a 'v' (accent) and a '+' (plus) above it. The third staff has a '+' above it. The fourth staff has a '+' above it. The fifth staff has a '+' above it. The sixth staff is marked 'Sp.' and 'f'. The seventh staff has a '+' above it. The eighth staff has a '+' above it. The ninth staff has a '+' above it. The tenth staff has a '+' above it. The eleventh staff has a '+' above it. The twelfth staff has a '+' above it. The thirteenth staff has a '+' above it. The fourteenth staff has a '+' above it. The score ends with a double bar line and a fermata.

Intonations-Uebungen.
Exercise for intonation.

87. Allegro.

G.B.

dolce

Fr. -> M.

sf *dolce*

dim. *p*

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88. Allegro moderato.

p dolce

89. Moderato.

f Sp.

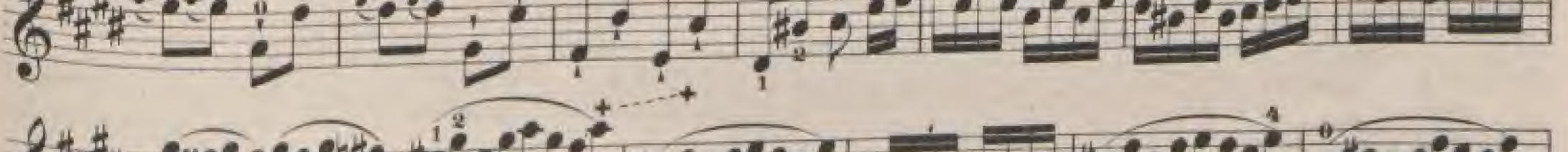
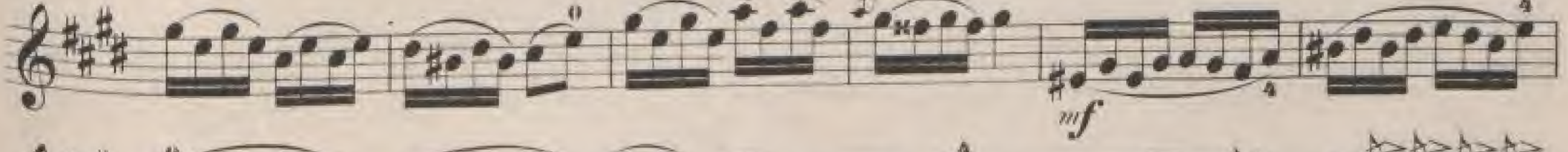
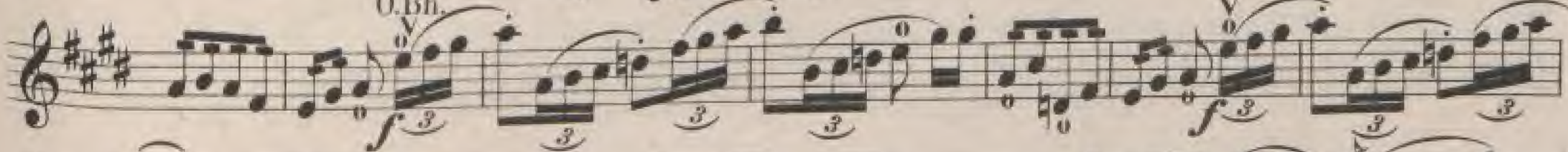
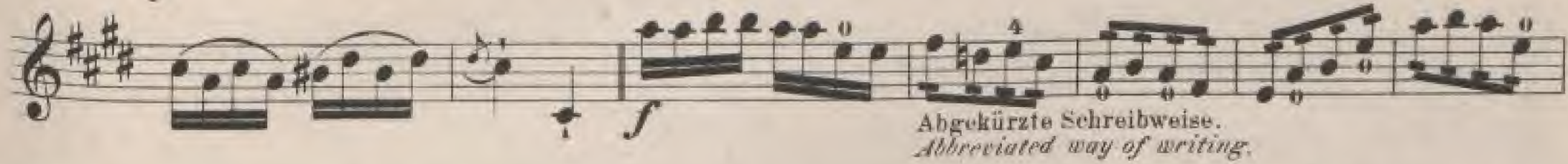
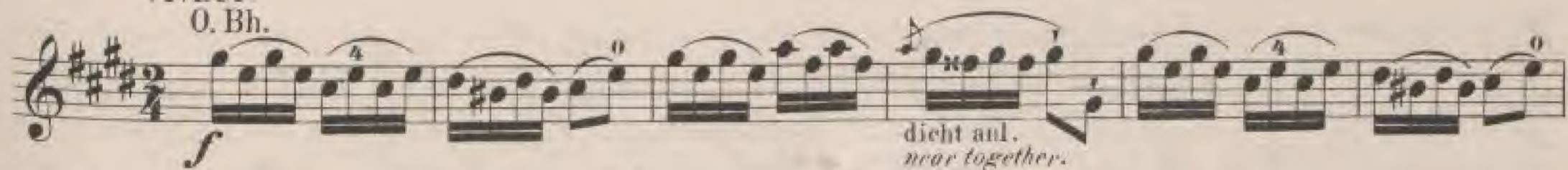
Finger dicht anl.
Fingers near together.

dicht anl.
near together.

CARNEVAL.

Vivace.

O. Bh.



In so raschem Zeitmass zu üben, als es die erlangte Fertigkeit gestattet.

To be taken as quickly as the technic will allow.

90^a. Allegro.

Sattel-Lage.
Half-position.

Erste Lage.
First position.

Tonleitern
in allen Tonarten.

(Erst langsam, dann nach und nach schneller zu üben.)

90^b Allegro.

Scales
in all the keys.

(To be practised slowly at first and then gradually quicker.)

1sten Finger zurückl.
1st finger back.



hr

ZWEITER THEIL.

ABTHEILUNG IV.

Die Lagen und der Lagenwechsel.
Uebungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

- I = erste Lage;
II = zweite Lage;
III = dritte Lage.

Zweite Lage.

Die Uebungen in der zweiten Lage beginnen mit der Tonart *B dur*, der leichtesten in dieser Lage, weil die Stellung des ersten und die des vierten Fingers auf allen vier Saiten eine parallele ist:



Um dem Anfänger den Uebergang in die neue Lage zu erleichtern, ist die Tonart *A dur* in der ersten Lage vorausgenommen; bei dem Eintritt der Tonart *B dur* rückt der erste Finger und mit ihm die Hand einen halben Ton herauf und die Finger greifen dann die *B dur*-Tonleiter genau in derselben Weise, wie vorher die in *A dur*. In der zweiten Lage hat die Hand keinen Stützpunkt, zum Prüfen des hierdurch erschwerten Reinspielens sind die leeren Saiten mit kleinen Noten angegeben.

91. Allegro.

Zweite Lage.
Second position.

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SECOND PART.

DIVISION IV.

*The positions and the change of positions.
Exercises, pieces, and scales for the second and third positions in which the positions are changed.*

Abbreviations:

- I = first position;
II = second position;
III = third position.

Second position.

The exercises in the second position begin with the key of B flat major, which is the easiest in this position, because the position of the first and fourth fingers is the same on all four strings:

To make the change to the new position easier for the beginner, the scale of A major in the first position is taken beforehand; at the beginning of the key of B flat major, the first finger and with it the hand, moves up a half tone, and this scale is then played in exactly the same way as previously that of A major. In the second position the hand has no support; to facilitate the playing in tune which is on this account made more difficult, the open strings are added in small notes.

92. Andante.

G.B. II

Fr.

$\frac{3}{4} = \frac{1}{4}$ Tempo primo.

G.B.

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked 'G.B.' and contains a series of eighth and sixteenth notes with various fingerings (1-4) and rests. The subsequent staves continue the melodic line, featuring slurs, ties, and a variety of note values. The music is characterized by its light and playful nature, typical of an Allegretto. The score concludes with a final cadence on the twelfth staff.

95. MARCIA.
Maestoso.

The musical score for March 95, Maestoso, is presented in two staves. The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a bass clef. The music is written in a key with one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into sections labeled 'M.', 'TRIO.', and 'Fine.'.

M.

TRIO.

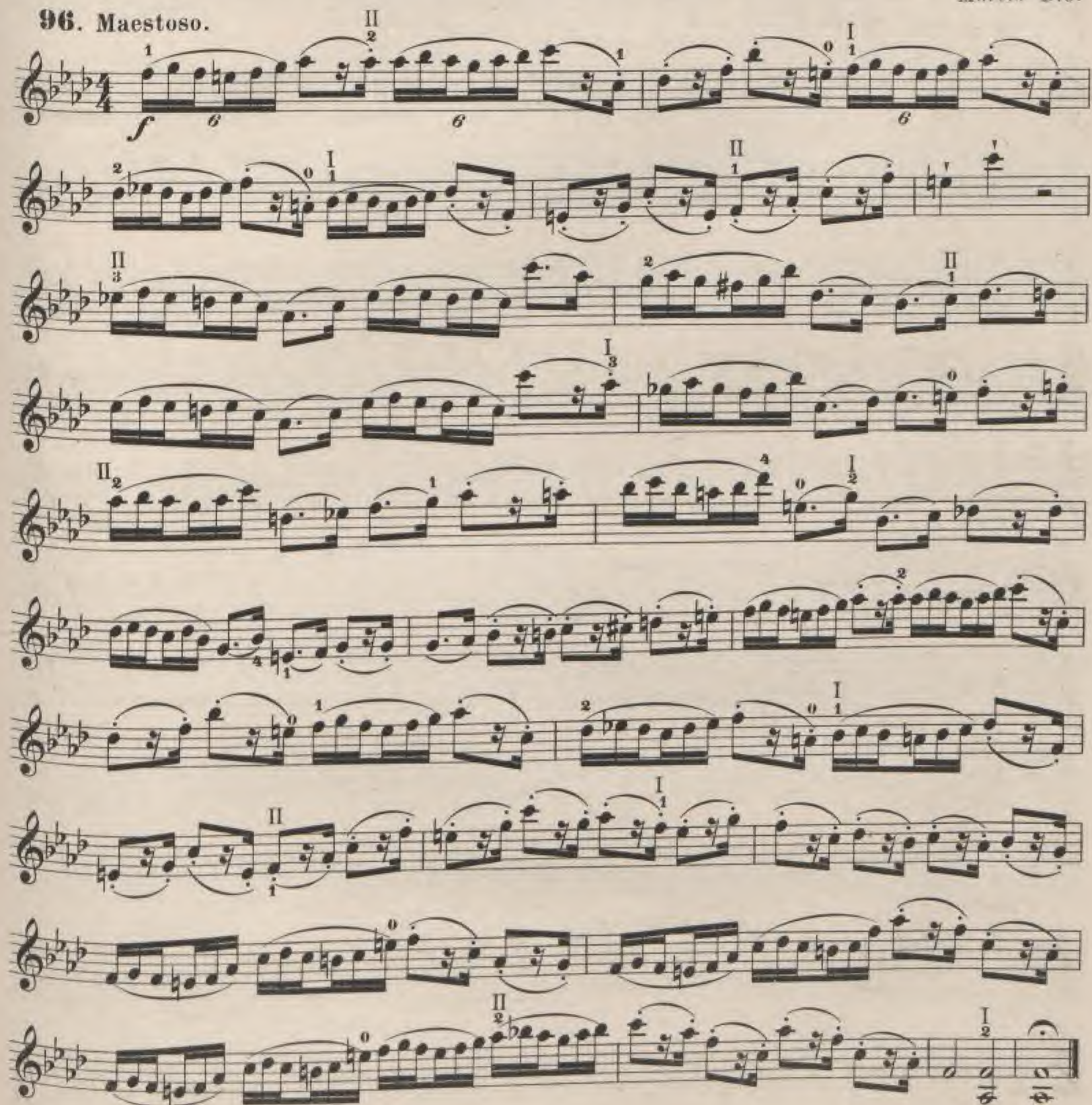
dolce

Fine.



Marcia D.C.

96. Maestoso.



Dritte Lage.

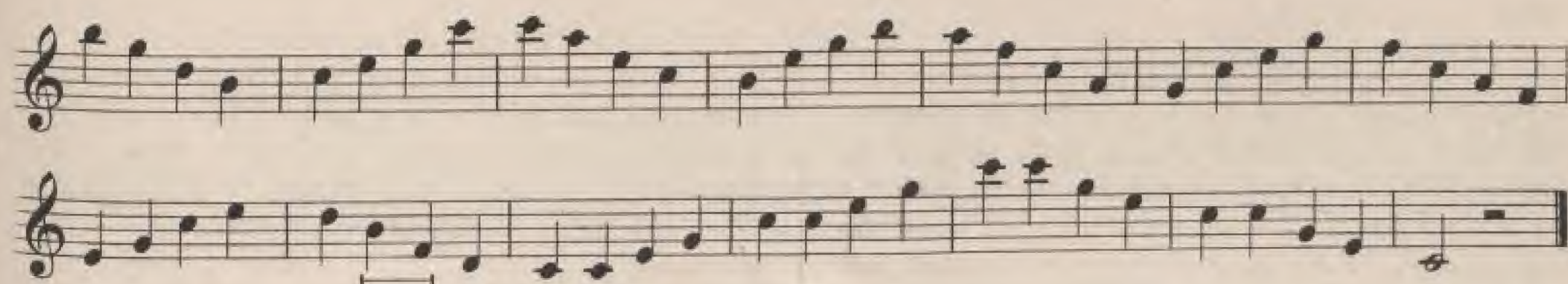
Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren Lagen.

Third Position.

In moving up to the third position the hand gains a support by being rested against the edge of the violin. This position is easier to learn than the preceding one and figures as the principal connection between the first and the high positions.

97. Allegro.

The musical score for Exercise 97, Allegro, is written for violin in third position. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The first staff is marked with a 'V' and 'III'. The music features various melodic lines, some with slurs and fingerings (1, 2, 3, 4) indicated. There are also some notes with a 'p' in a circle, possibly indicating a specific bowing or fingering technique. The score ends with a double sharp sign (##) on the final staff.



98. RONDOLETTA.
Comodo.

1 4
dolce

3 G.B.

1 3 0 3 *ritard.* *in tempo*

f 3

p *f* *p* *f* *f*

dimin.

dolce

G.B. 3

ritard. *in tempo*

p *f* *dolce*

3

3 *p*

99. VILANELLA.

Allegretto grazioso.

G.B.
dolce
 Sp.
 H.B.
 G.B.
 O.Bh.
 Sp.
 G.B.
 Fr.

Lagenwechsel zwischen der ersten und der dritten Lage.
Shifting between the first and third position.

100. Allegro appassionato.

The musical score for exercise 100, 'Allegro appassionato', is written in B-flat major (two flats) and 4/4 time. It consists of 12 staves of music. The piece begins with a forte (f) dynamic. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro appassionato'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingering is indicated by numbers 1, 2, 3, 4 above the notes, and position shifts are marked with 'I' and 'III' above the staff. The piece concludes with a final cadence in the key of B-flat major.

Das Glissando (Gleiten oder Rutschen) der Finger. Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nöthig. Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:

The Glissando (gliding or sliding) of the fingers. In the bound (legato) places, where one will shift from one position to another, it is necessary to glide the fingers. To do this in a tasteful manner see following example:



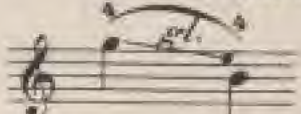
Um diese beiden Töne *glissando* mit einander zu verbinden, rückt der erste Finger bis zu *d* in die dritte Lage herauf und währenddem fällt der vierte Finger auf *g*, so dass die Wirkung annähernd folgende ist:

In order to connect these two notes glissando with each other, the first finger glides up to d in the third position, and while it is so doing the fourth finger falls on g, so that the effect is about as follows:



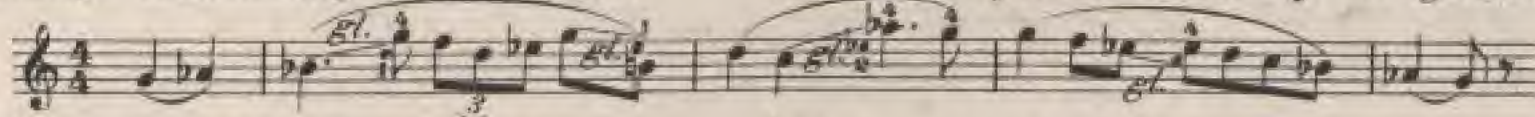
Das *d* bleibt unhörbar. Bei dem *glissando* von oben nach unten ist das Verfahren umgekehrt:

The d remains unheard. By glissando from above the mode of procedure is reversed:



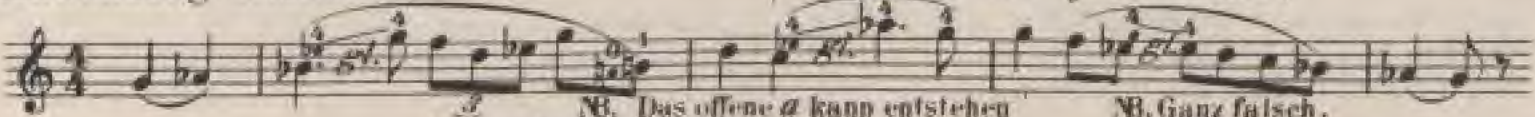
Der obere Finger (*g*) rückt herunter und der untere Finger greift. Beispiel für richtige Anwendung des *Glissando*:

The finger above (g) glides down, and the lower finger falls. Example for correct use of the glissando:



Die unrichtige Anwendung desselben:

Incorrect use of the same:



NB. Das offene *a* kann entstehen durch zu hastiges Wechseln der Lage.
The open a can be produced by too hastily changing positions.

NB. Ganz falsch.
Altogether wrong.

Das Gleiten der Finger kann als Ausdrucksmittel leicht übertrieben werden, besonders wenn ein und derselbe Finger zwei verschiedene Intervalle zu verbinden hat:

The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect:

man hüte sich daher vor allzubreitem Hinauf- und Herabziehen der Finger.



One must therefore avoid drawing the fingers up and down too slowly.

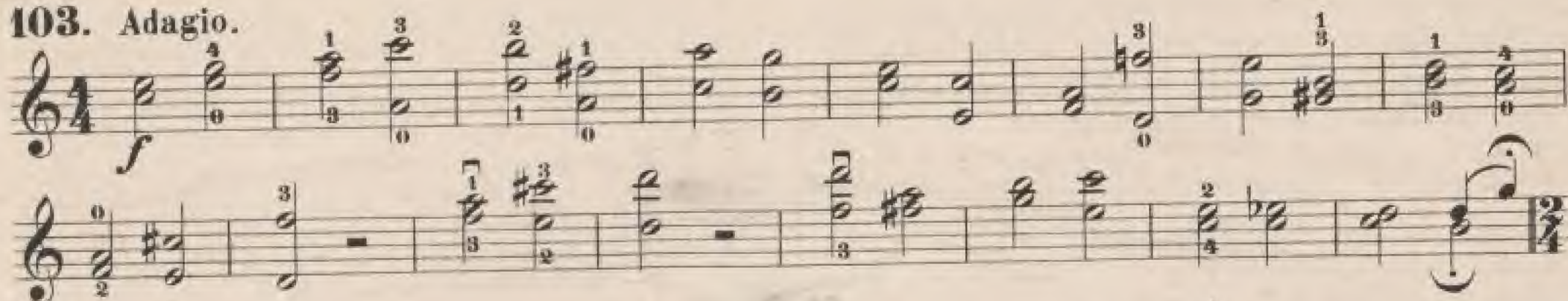
102. Andantino.

dolce

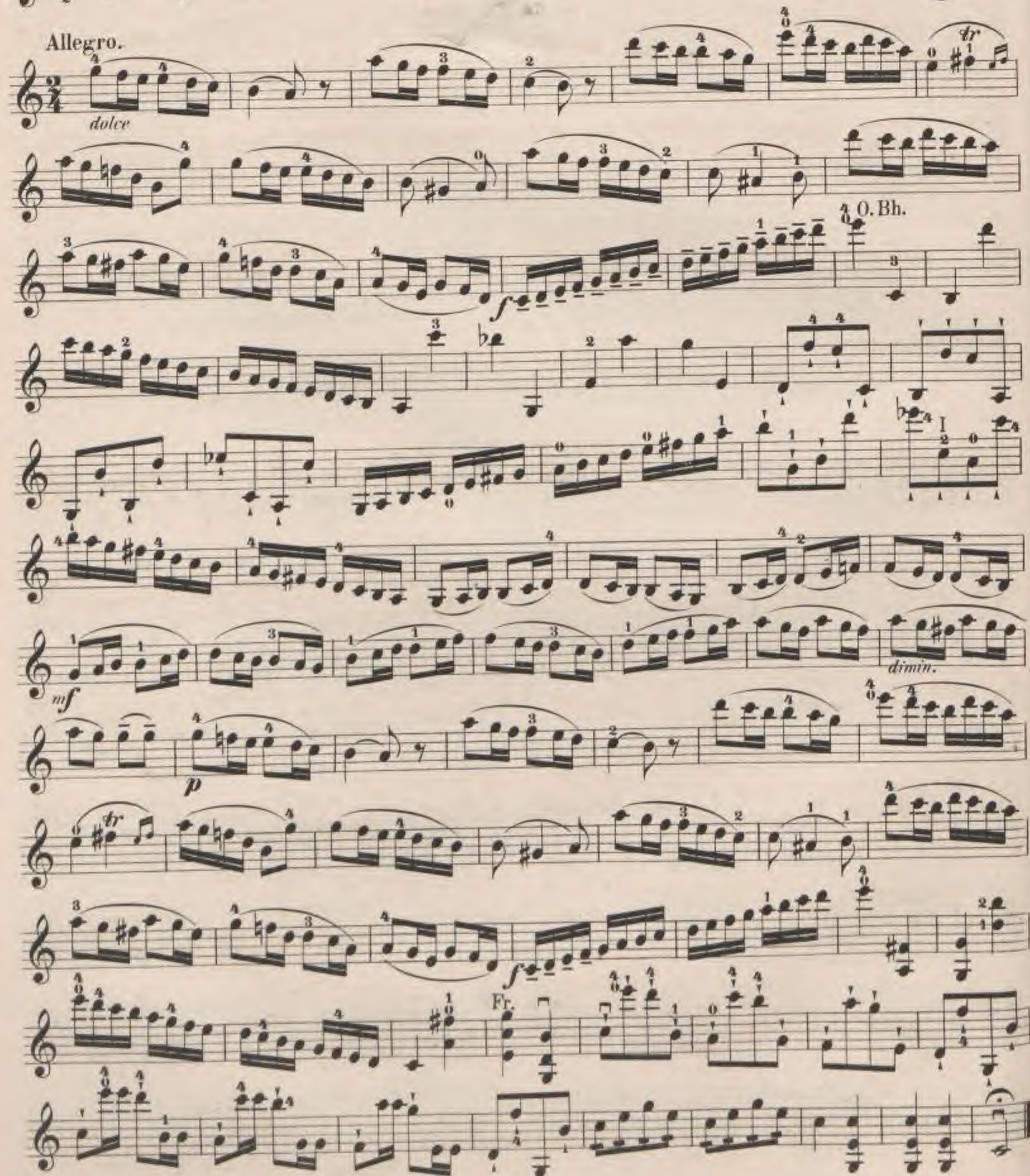
poco rit. *a tempo* *dolce*

dimin. *p*

103. Adagio.



Allegro.



Tonleitern in den drei Lagen.
Scales in the three positions.

104. Allegro.

The musical score consists of 12 staves, each containing a scale exercise. The exercises are organized into three groups of four staves each, corresponding to the three positions of the scales. Each staff begins with a treble clef and a key signature of one flat (B-flat). The scales are written in a single line, with the first position (I) starting on the first line, the second position (II) starting on the second line, and the third position (III) starting on the third line. The scales are marked with fingerings (1, 2, 3, 4) and are connected by slurs. The tempo is marked 'Allegro'.

12 staves of musical notation, likely for a piano piece. The notation includes various musical symbols such as treble clefs, key signatures (F# and B# for the first two staves, and Bb and Fb for the last two), and fingerings (I, II, III, 1, 2, 3, 4). The music is written in a continuous, flowing style with many slurs and ties. The first two staves are in F# major/B# minor, and the last two are in Bb major/Fb minor. The middle staves show a transition between these keys. The piece ends with a final chord and a double bar line.

ABTHEILUNG V.

Übungen und Stücke in der 4^{ten}, 5^{ten}, 6^{ten} und 7^{ten} Lage, so wie für den Lagenwechsel in den höchsten Lagen.

DIVISION V.

Exercises and pieces in the 4th, 5th, 6th, and 7th positions and for the shifting in the highest positions.

105. Vierte Lage.
Fourth Position.

III

IV

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Uebungen in der vierten Lage, mit Lagenwechsel.
Exercises in the fourth position, with change of positions.

106. ROMANZE.

Andantino.

dolce

Un poco più agitato.

ritardando

Tempo I.

dolce

più tranquillo.

p

107. Scherzo. Allegro.

f

NB Bei Octavengängen bleiben der erste und der vierte Finger liegen.
 NB In octave passages the first and fourth fingers do not leave the strings.

108. Adagio.

108. Adagio.

dolce *cresc.* *f*

dolce *p* *cresc.* *f*

ALLA TEDESCA.

Moderato.

[illegible]

105. *Fünfte Lage.*
 106. *Fifth Position.*
 107. *Fünfte Lage.*
 108. *Fifth Position.*
 109. *Fünfte Lage.*
 110. *Fifth Position.*

pizz.

111. *Fünfte Lage.*
 112. *Fifth Position.*
 113. *Fünfte Lage.*
 114. *Fifth Position.*
 115. *Fünfte Lage.*
 116. *Fifth Position.*

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110. Adagio.

2^{da} Corda - - - - - 3^{za} Corda - - - - -

dolce

2^{da} Corda - - - - - 3^{za} Corda - - - - -

3^{za} Corda - - - - - 4^{ta} Corda - - - - -

f

crise.

dim.

2^{da} Corda - - - - - 3^{za} Corda - - - - -

dolce

f

tr

dim.

2^{da} Corda - - - - - 4^{ta} Corda - - - - -

p dolce

111. PASTORALE.
Allegretto grazioso.

dolce

V

V

V

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Musical score for guitar, page 73. The score consists of 12 staves of music in G major (one sharp). The notation includes various guitar-specific techniques such as natural harmonics (marked with '0'), fingerings (numbers 1-4), and slurs. Dynamics include *p*, *cresc.*, *f*, *dim.*, *poco rit.*, *dolce*, *mf*, *pp*, and *ritard.*. The score is divided into sections for the 3rd and 4th strings, indicated by '3^{ta} Corda' and '4^{ta} Corda'. A repeat sign (II) appears at the end of the 7th staff. The piece concludes with a final chord and a *ritard.* marking.

112. MARCIA. (Zu beachten, dass der 3^{te} Finger bei den Ganzton - Trillern hoch genug schlägt.)
 (Take care that the 3rd finger trills high enough at the whole tone trills.)

Allegro moderato.

f *dolce* *p dolce* *cresc.* *f* *dolce* *Fr.* *sempre f* *p dolce*

113. Allegro appassionato.

ff G.B.

p

cresc. poco a poco

Fr. f G.B.

sempre f

ms

cresc.

Fr.

III

V

f

f

Musical score for a piano piece, featuring ten staves of music. The notation includes various dynamics and articulations:

- Staff 1: *pp* (pianissimo)
- Staff 3: *poco a poco cresc.* (poco a poco crescendo)
- Staff 4: *f* (forte)
- Staff 5: *pp* (pianissimo)
- Staff 6: *cresc.* (crescendo)
- Staff 7: *f* (forte)
- Staff 8: *mf* (mezzo-forte)
- Staff 9: *p* (piano)
- Staff 10: *ff* (fortissimo)

The score also includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Uebungen für den Lagenwechsel; 1^{te} bis 5^{te} Lage.

Exercises for the change of positions; 1st to 5th positions.

114. Allegro.

a) G.B. ^I ^{III} ^V ^{III} ^I ^{III} ^V ^{III}

b) ^{II} ^I ^{III} ^I ^{III} ^V ^I ^{II}

c)

*1. stehen lassen.
1st finger not to leave the string.*

d)

e)

f)

g)

h)

i)

k)

l)

m)

n)

6264

Sechste Lage.

In dieser Lage wird der Raum zwischen den Intervallen fühlbar enger als bei den vorhergehenden Lagen; bei den halben Tönen ist es daher nothwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Uebung: den einen Finger wegzunehmen, bevor der andre aufgesetzt werden kann.

Sixth Position.

In this position the space between the intervals grows perceptibly smaller than in the preceding positions; it is therefore necessary to place the fingers as near together as possible at the half tones, and at places like:



to take the one finger away, before the other can be put in position.

115. Allegro.

VI

116. FANTASIA.

Adagio.

VI

Fr. T V T

dim.

VI V

poco ritard. a tempo

III V

cresc.

dolce

4^{ta} Corda

f

VI V I

cresc.

3^{za} Corda

dim.

p

dolce

con fuoco

sf

sf

sempre f

VI

dimin.

*più tranquillo**un poco più lento*4^{ta} Corda

p *espressivo* *poco ritard.* *Tempo I.* *cresc.* *sf* *ff* *VI* *sf* *sf largamente* *dim.* *pp*

Siebente Lage.
117. Seventh Position.

Allegro. V VII

attacca

118. Adagio.

espressivo

dim.

4^{ta} Corda - *espr.* 3

2^{da} Corda - *agitato*

3^{za} Corda - *p dolce*

2^{da} Corda - *p lento*

4^{ta} Corda

2^{da} Corda

attacca

RONDO.

Allegretto.

dolce e grazioso

poco rit.

a tempo

p

cresc. - - - f

cresc. f

grazioso.

poco

rit. a tempo

4ta Corda

f risoluto

poco rit.

a tempo

This page of musical notation is for a violin and piano piece, featuring various musical notations, fingerings, and performance instructions. The notation is written in G major (one sharp) and 4/4 time. The piece includes a variety of musical elements such as trills, slurs, and dynamic markings.

The notation is organized into systems, with the violin part on the upper staves and the piano accompaniment on the lower staves. The piano part includes a section marked "4ta Corda" (4th string).

Key performance instructions and markings include:

- ritar - - - do lento* (ritardando)
- a tempo*
- p dolce* (piano, dolce)
- tr* (trill)
- ritard.* (ritardando)
- a tempo*
- 4ta Corda* (4th string)
- f* (forte)
- dim.* (diminuendo)
- p* (piano)
- 1^{ten} Finger stehen lassen. 1st finger not to be raised.*
- crese.* (crescendo)

The notation also includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulation marks (e.g., slurs, accents). The piece concludes with a final chord marked *f* (forte).

(Zu beachten, dass bei dem Uebergehen in die höchsten Lagen der Daumen soviel nachrückt, als zur vollständig freien Bewegung der Finger erforderlich ist.)

(Take notice that in shifting to the highest positions, the thumb moves around as much as is necessary to allow the perfectly free movement of the fingers.)

119. Allegro.

The musical score consists of ten staves, each representing a different key signature. The first staff is in C major (one sharp). The second staff is in D major (two sharps). The third staff is in E major (three sharps). The fourth staff is in F major (no sharps or flats). The fifth staff is in G major (one sharp). The sixth staff is in A major (two sharps). The seventh staff is in B major (three sharps). The eighth staff is in C major (one sharp). The ninth staff is in D major (two sharps). The tenth staff is in E major (three sharps). Each staff contains a series of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-5 above the notes. Some staves have a 'V' marking above a note, and one staff has a 'VII' marking. A bracket with the number '8' is placed above the first four staves, and another bracket with '8' is placed above the last four staves.

This page contains twelve staves of musical notation. The notation is complex, featuring various musical symbols such as treble clefs, key signatures (mostly three sharps), time signatures, and complex rhythmic patterns. Fingerings (1-4) and slurs are indicated throughout. Roman numerals VII, V, and V are placed above specific measures. The page number 87 is in the top right corner.

120. Allegro.

The musical score consists of 12 staves, each containing two systems of notation. The first system is a piano (p) part in treble clef, and the second system is a guitar (g) part in treble clef. The piano part features a variety of note values, including eighth and sixteenth notes, and rests. The guitar part includes fingerings (1-3), breath marks (8), and dynamic markings (p, f). The score is written in 4/4 time and includes a key signature change from C major to F major (one flat) in the middle of the piece. The notation is clear and professional, typical of a published musical score.

Allegro.

Musical notation for a piece in 4/4 time, marked *Allegro.* The notation consists of ten staves, each containing complex, rapid passages with many beamed sixteenth and thirty-second notes. Fingering numbers (1-4) and breath marks (v) are present throughout. Roman numerals (I, III, V) indicate specific measures or sections. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the lower half of the page.

(Alle Stricharten sind rasch, in gleicher Tonstärke u. genau in dem begonnenen Zeitmass zu spielen.)

(The different bowings are to be played quickly, with equal strength of tone, and in exactly the same tempo as they are begun in.)

121. Allegro vivace.

Zuerst ohne Stricharten zu üben.

To be practised first without the different ways of bowing.

122. Presto.



(In der Mitte des Bogens, mit ruhigem Oberarm und leicht geführtem Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet. Zuerst ohne Stricharten zu üben.)

To be played in the middle of the bow, with limber wrist, and the upper part of the arm quiet, and as quickly as the technic will allow. Practise first without the different bowings.)

123. Presto.

124. Moderato.

O. Bh.

Uebung für Octaven. *Octave exercise.*

125. Allegro vivace.

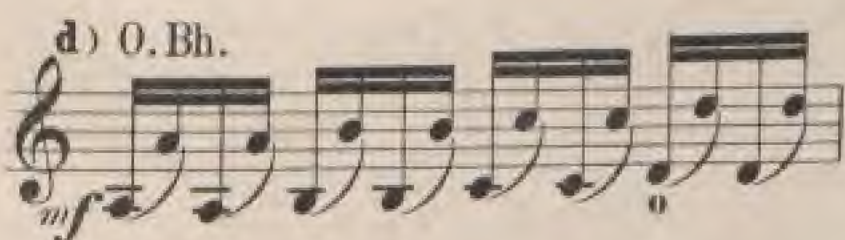


weiter wie
oben.
*further as
above.*

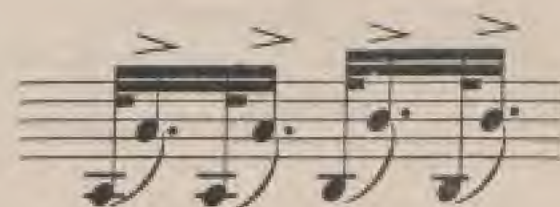


Gleichheit in der Tonstärke und im Rhythmus,
besonders die dritte Note der Triole betref-
fend, ist zu beachten.

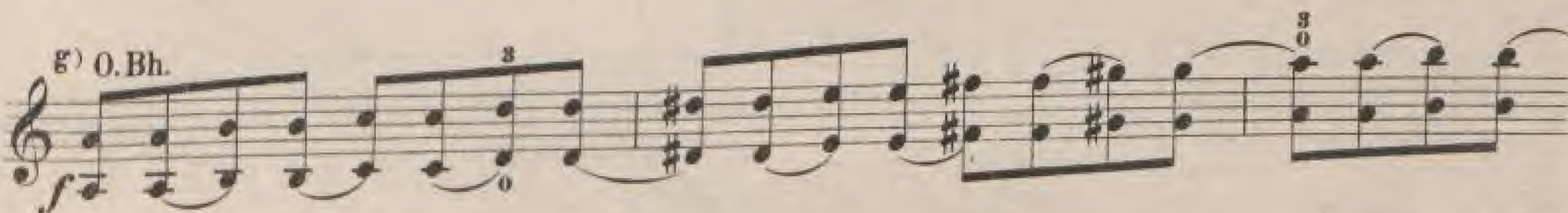
*Equality in strength of tone and in rhythm, es-
pecially as regards the third note of the triplet,
is to be taken notice of.*



Mit leicht geführtem Handgelenk
und zu vermeiden:
With limber wrist and avoid:



Untere und obere Octave gleich-
mässig kräftig, nicht:
*Lower and upper note equally
strong, not:*



126. Moderato.

The image displays a musical score for exercise 126, titled "Moderato". It consists of 12 staves of music, each containing a series of double-stop exercises. The exercises are written in various keys, including C major, G major, D major, A major, E major, B major, F# major, C# major, F major, C minor, G minor, and D minor. Each staff begins with a treble clef and a 4/4 time signature. The exercises are characterized by rapid, repeated double-stop patterns, often with slurs and fingerings indicated above the notes. The key signature changes from C major to G major, D major, A major, E major, B major, F# major, C# major, F major, C minor, G minor, and finally D minor. The exercises are designed to be played at a moderate tempo.

Uebung für den Triller.

Gleiche Schlagkraft aller Finger ist anzustreben, folglich auf den 3^{ten} und 4^{ten} Finger die meiste Sorgfalt (am Besten durch Einzel-Uebungen) zu verwenden, auch ist bei Doppeltrillern auf gleichmässig kräftiges Herunterschlagen der Finger zu halten.

Trill exercise.

It is necessary to trill with each finger with equal strength, consequently the most care is to be bestowed on the 3rd and 4th fingers (by practising singly); lastly care is to be taken that the fingers trill with equal strength where double trills occur.

127. Grave.

The musical score for exercise 127, titled 'Grave', is written for a single melodic line in 4/4 time. It consists of ten staves. The first staff begins with a piano (*p*) dynamic and a trill exercise marked *cresc.* (crescendo). The second staff continues the trill exercise, also marked *cresc.*. The third staff introduces a new section marked '4^{ta} C.' (4th C) and features a trill exercise marked *cresc.*. The fourth staff continues the trill exercise, marked *dim.* (diminuendo). The fifth staff features a trill exercise marked *p* (piano). The sixth staff continues the trill exercise, marked *poco a poco cresc.* (poco a poco crescendo). The seventh staff features a trill exercise marked *fz* (forzando). The eighth staff continues the trill exercise, marked *fz*. The ninth staff features a trill exercise marked *fz*. The tenth staff concludes the exercise with a fermata (Fr.) and a repeat sign, marked *fz*.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

cresc.

ff

Uebungen für Stricharten mit springen-
dem und mit werfendem Bogen.

Bei möglichst leichter Führung des Handgelenks
suche man den Bogen in springende Bewegung
zu bringen.

*Exercises for the springing and throw-
ing ways of bowing.*

*With the wrist held as limber as possible, one
tries to bring the bow in a springing movement.*

128. Moderato.

*M. springend.
springing.*

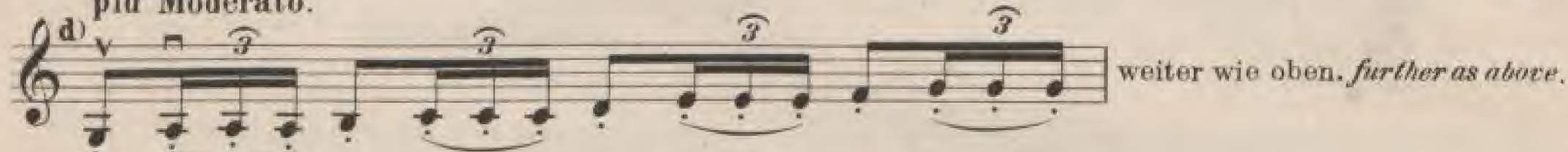
p

Den Bogen zwischen Mitte und Spitze leicht geworfen.
Throw the bow lightly between middle and point.

Allegro.



piu Moderato.



molto Moderato.

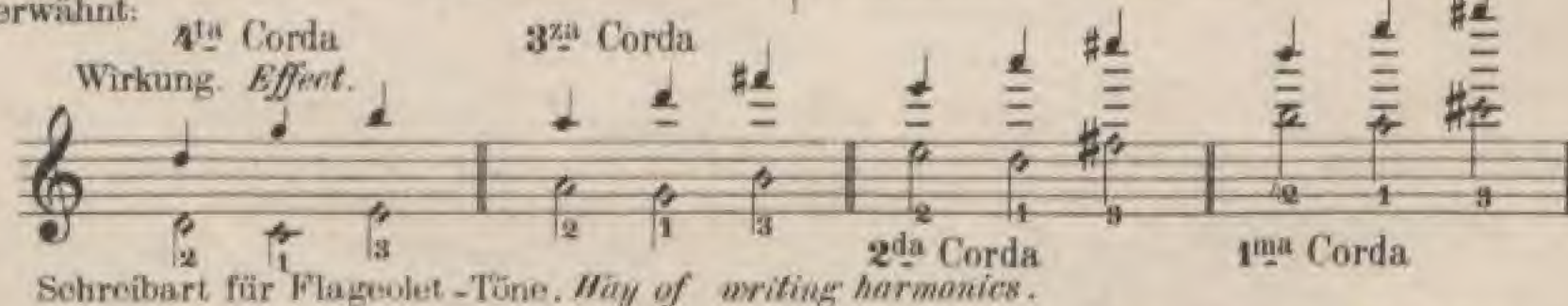


Moderato.



Die gebräuchlichsten natürlichen (durch lockeres Auflegen eines Fingers entstehenden) Flageolet-Töne.

Ansser den Flageolet-Tönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:



Nächst diesen werden Flageolet-Töne in folgender Zusammensetzung am Meisten angewandt:

Wirkung. Effect.



The most useful natural harmonics, (played with the finger laid lightly on the string.)

Besides the harmonics, which have until now been made use of here, the following of the most useful natural harmonics are mentioned:

After these, the harmonics with the following combination are most used:

Der erste Finger ist fest, und der vierte Finger locker aufzulegen. The first finger is placed firmly, and the fourth finger lightly on the string.

129. Andante.

p dolce *pp* *dolce* *pp* *mf* *dim.* *p dolce* *3^{za} C.* *3^{za} C.* *dim.* *ritard.*

Uebungen für Arpeggien.
Exercise for Arpeggios.

130. Moderato.

f *p* *3*

b) M. weiter nach der obenstehenden Accordfolge. further like the above series of chords.

c) M. u. s. w. etc.

d) M. 3 3 u. s. w. etc.

e) M. 3 3

f) G.B. 3 3

g) Fr. 3 3

h) springend. springing. p M. 3 3

i) dolce 3 3 werfend. to be thrown.

k) M. 12 8 p

131.

Moderato.

a) f

b) M. weiter nach der bei a) stehenden Accordfolge. further like the series of chords at a)

c) G.B. 3 3

d) G.B. 3 3

e) G.B. 3 3

f) G.B. cantabile

g) M. 0

h) M. p

geworfen. to be thrown.

springend. springing.

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Uebung für Dezimen. *Exercise in tenths.*

132. Allegro moderato.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The tempo is marked 'Allegro moderato'. The piece is an exercise in tenths, featuring many intervals of a tenth. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include 'f' (forte) and 'p' (piano). The score includes two first endings (1.) and two second endings (2.). Rehearsal marks VII, VI, and 8 are present. The piece concludes with a final cadence.

Uebung für das Staccato. *Exercise for the Staccato.*
133. Moderato.

*1/3 Bogenlänge.
1/3 of length of bow.*

Sp.

Fr. *G.B. → Sp.*

*1/3 Bogenlänge.
1/3 of length of bow.*

Sp.

attaca

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Zur Tonbildung.

Ton ziehen heisst der technische Ausdruck für die Tonerzeugung auf der Violine. Der Ton, welcher bezüglich seiner Glätte und Fülle den künstlerischen Forderungen vollständig entsprechen soll, kann nur durch Ziehen über die Saiten, niemals aber durch Drücken auf dieselben erreicht werden. Letzteres ist die Folge eines ungenügend vorgebildeten rechten Arms und hieraus entsteht ein rauher, unedler Ton. Ist durch correcte Bogenführung u. durch Strich-Übungen aller Art der Arm von Steifheit befreit und das Handgelenk locker geworden, dann erst ist Aussicht vorhanden, dass der Lehrer auf die Glätte und Grösse des Tons mit Erfolg einwirken kann.

Mit den folgenden Übungen ist die Gewinnung eines kräftigen aber edel klingenden Ton-Ansatzes beabsichtigt. Das Forte der Töne, welche die Tonleitern bilden und die sich deutlich von den sie umspielenden Figuren abheben sollen, ist als ein *forte cantabile* aufzufassen.

For the cultivation of tone.

To draw tone is the technical expression for the production of tone on the violin. The tone, which as regards its evenness and fulness should completely agree with the artistical demands, can only be produced by drawing the bow over the strings, never by pressing on them. This last is the consequence of the right arm being insufficiently prepared, and from this comes a harsh, rough tone. When the arm is through correct drawing of the bow, and through bow exercises of all kinds freed from stiffness, and the wrist limber, then, and then only is there a prospect that the teacher can have influence on the evenness and power of the tone.

In the following exercises the acquiring of a strong, but noble sounding tone is aimed at. The Forte of the notes which form the scales, and which are to be distinctly distinguished from the surrounding notes, is to be understood as a *forte cantabile*.

135. Moderato.

G. B.

6268

136.

Andante con moto.

Musical score for exercise 136, *Andante con moto*. The score consists of nine staves of music in G major, 3/4 time. It features various musical notations including slurs, accents, and dynamic markings such as *p*, *f*, and *pp*. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a *ritard.* marking.

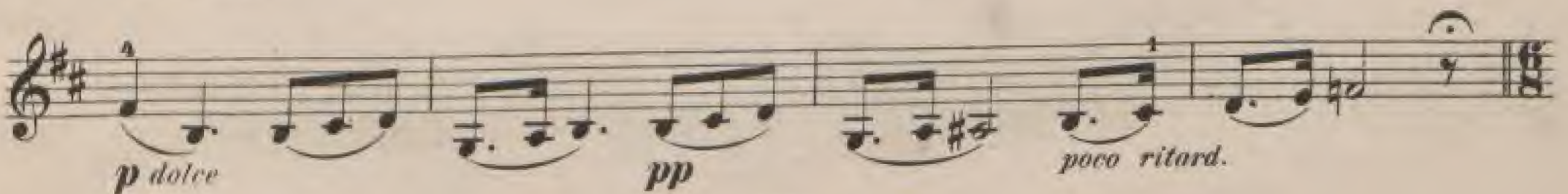
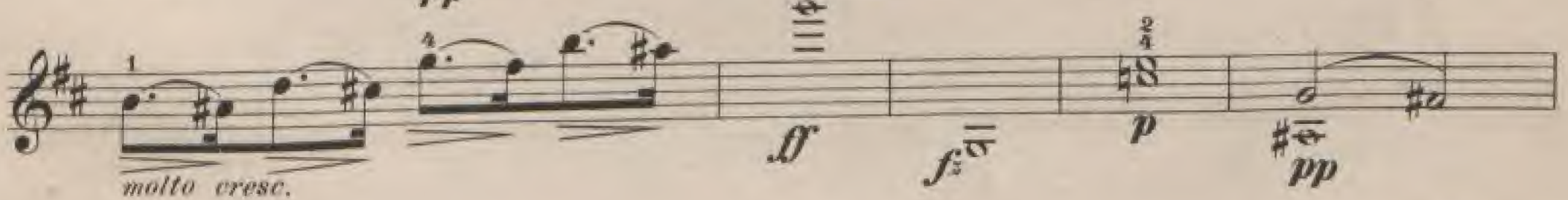
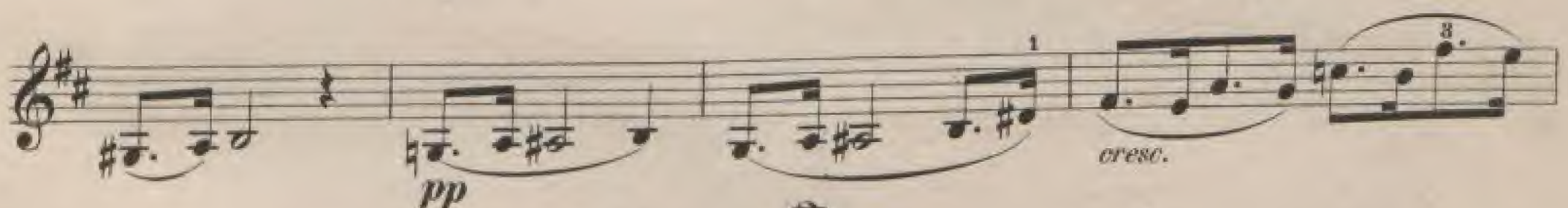
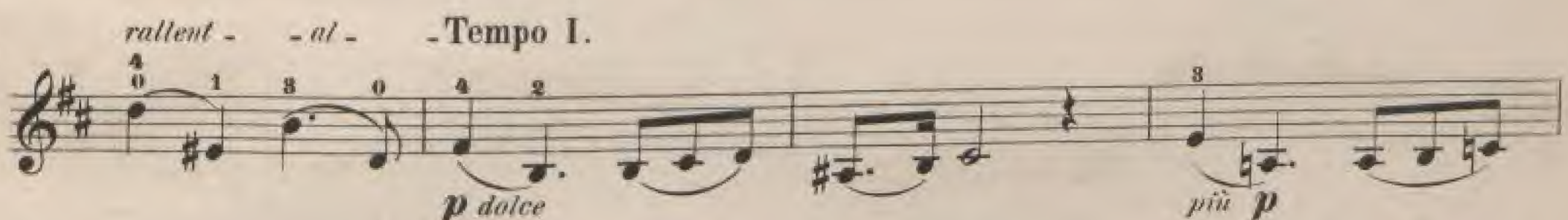
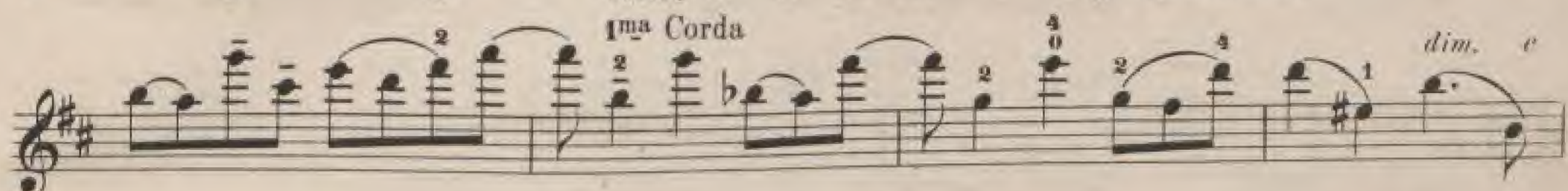
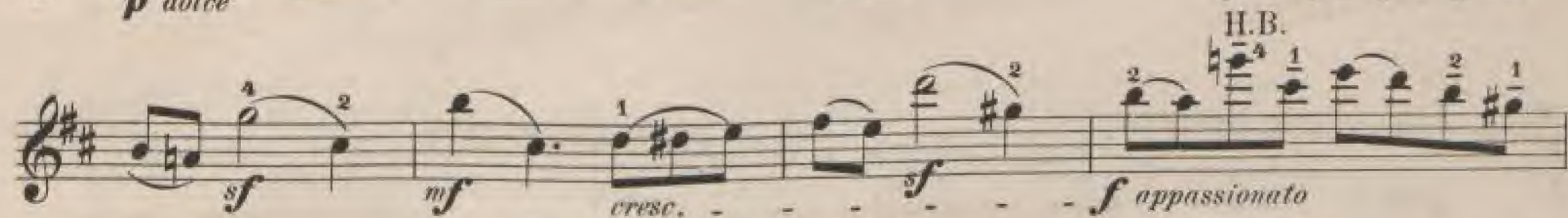
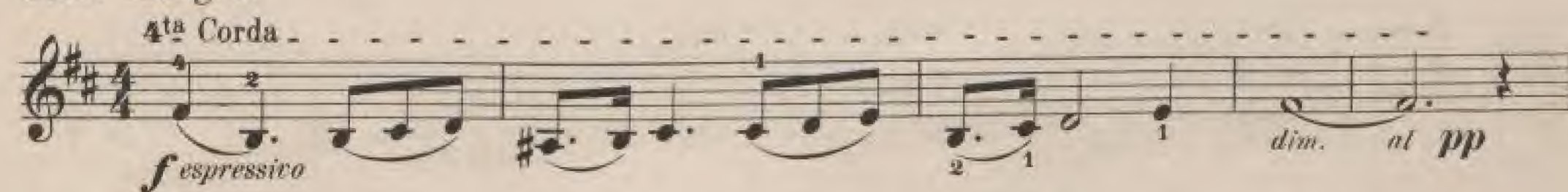
137. Moderato.

 $\frac{2}{3}$ B.

$\frac{1}{3}$ B. *p*
 $\frac{1}{2}$ B. *sempre p*
 $\frac{2}{3}$ B. $\frac{1}{3}$ B.



138. Adagio.



Allegro comodo.

grazioso

sf

cresc.

p

f

p

cresc.

f

p

pp

f

pp

f

dim.

p

poco rit.

in

tempo

sf *cresc.* *p*

sf *p dolce*

p *dimin.* *4^{ta} Corda.*

Adagio. Tempo I.

f espressivo *p dolce* *cresc.*

poco a poco più agitato *f*

dim. e rall. *Tempo I.* *p*

pp *pizz.*

139. Allegro molto agitato.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro molto agitato'. The score is composed of ten staves. The first staff starts with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff continues with a forte (*sf*) dynamic and includes a triplet of eighth notes. The third staff shows a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth staff features a forte (*sf*) dynamic and a triplet of eighth notes. The fifth staff includes a fortissimo (*ff*) dynamic and a triplet of eighth notes. The sixth staff features a forte (*sf*) dynamic and a triplet of eighth notes. The seventh staff includes a forte (*sf*) dynamic and a triplet of eighth notes. The eighth staff features a forte (*sf*) dynamic and a triplet of eighth notes. The ninth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The tenth staff features a forte (*sf*) dynamic and a triplet of eighth notes. The score is marked with various dynamics including *p*, *sf*, *f*, *ff*, and *dimin.* (diminuendo). The notation includes many triplets, slurs, and ties, indicating a highly technical and expressive piece.

[illegible]

140. Adagio.

[illegible]

Musical notation for a guitar piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fz*, *p*, *sempre p e legato*, *cresc.*, *dimin.*, *p e sempre dim. sin al pp*, *ms*, *fz*, *p*, *Sp.*, *sempre p e scherzando*, *Fr.*, and *cresc.*. The music is written in a single melodic line on a treble clef staff.

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HOCHSCHULE

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